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DOCTOR WHO

THE **OFFICIAL MAGAZINE** OF THE BBC TELEVISION SERIES!

MAGAZINE™

**EXCLUSIVE INTERVIEW WITH
THE SIXTH DOCTOR!**

HIT FOR SIX!

COLIN BAKER

explains why he's
decided it's finally
the right time to
regenerate...

ISSUE 489
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panini magazines



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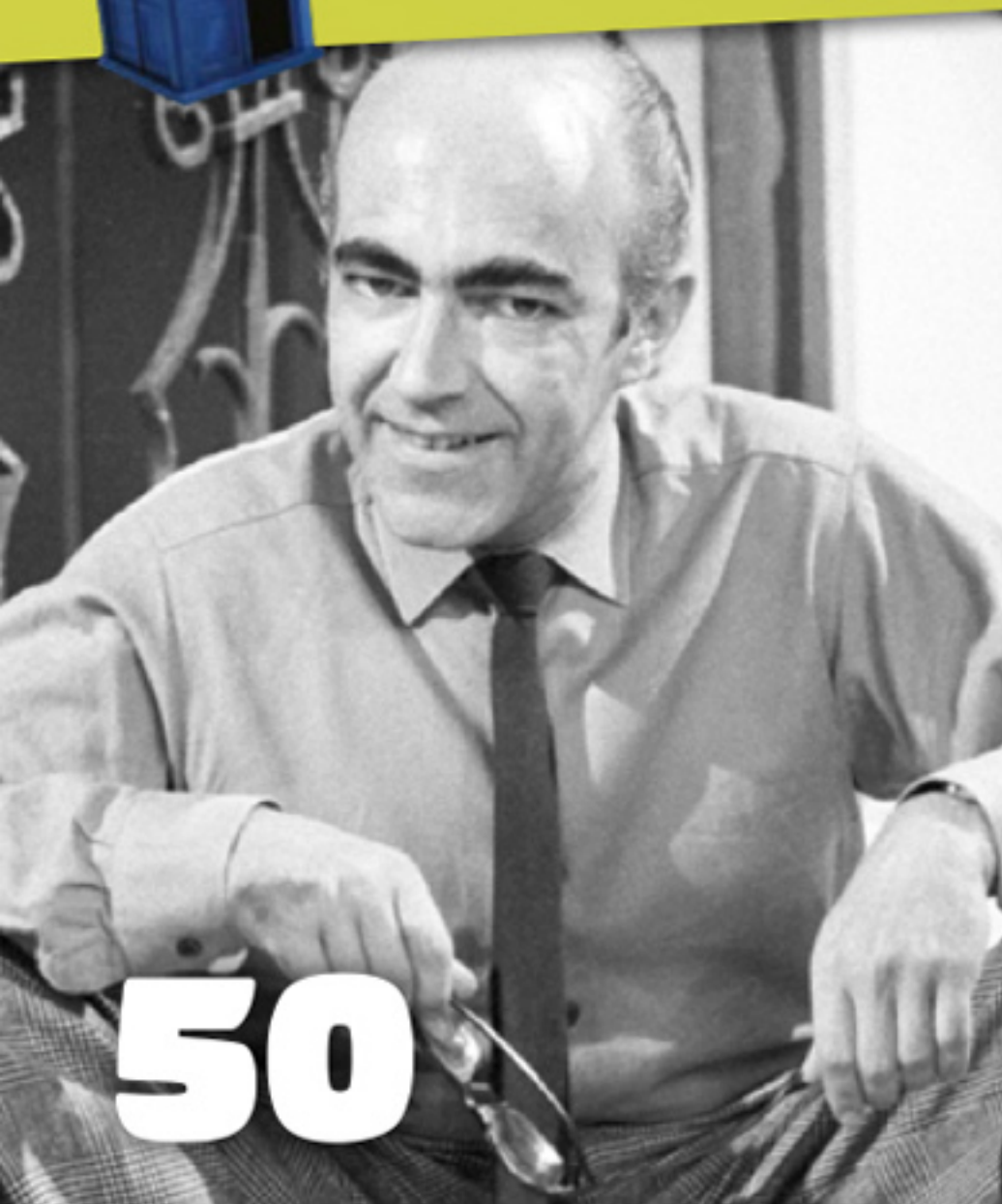
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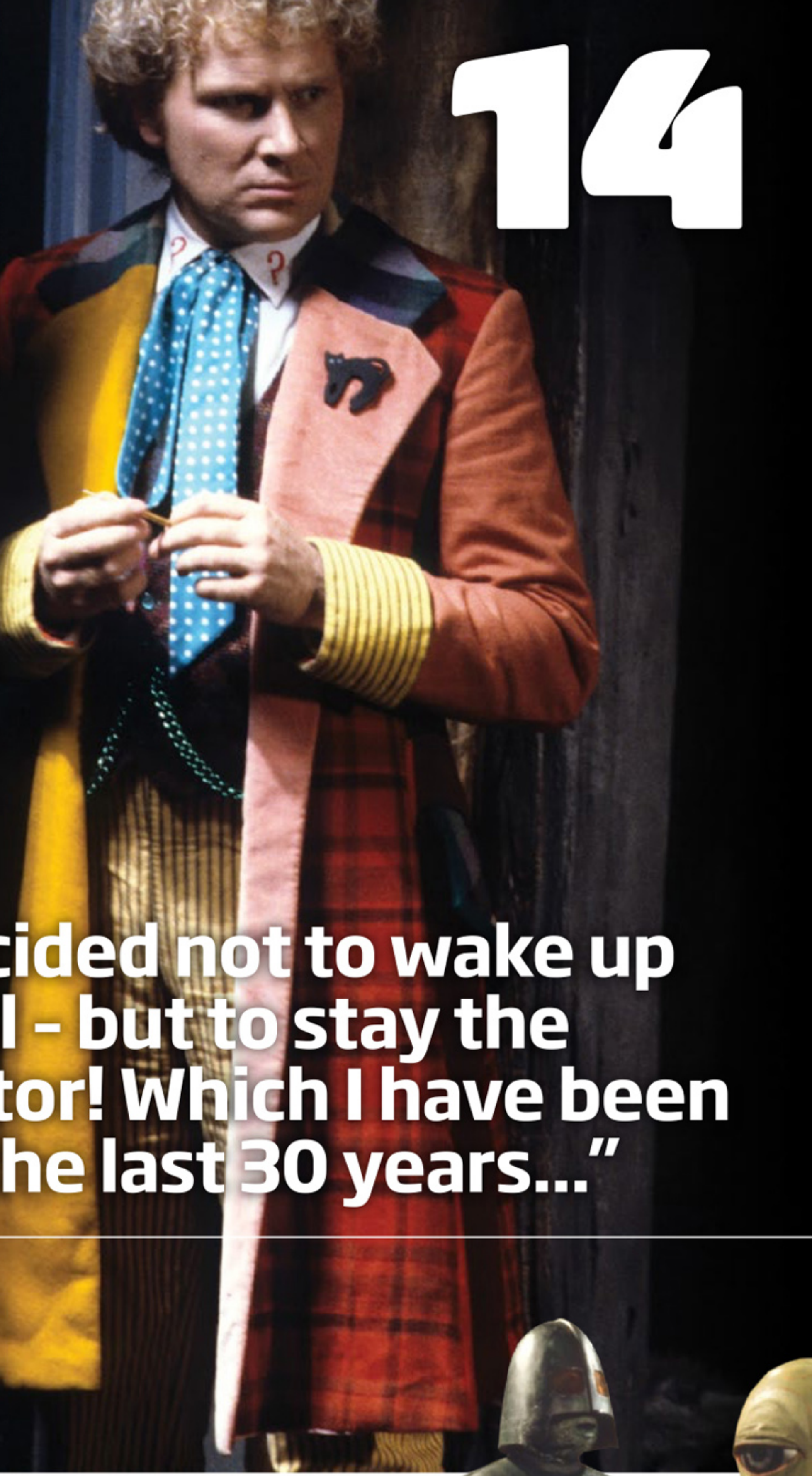
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"I decided not to wake up at all - but to stay the Doctor! Which I have been for the last 30 years..."



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LETTER FROM THE EDITOR

It's always a special issue when we speak to the Doctor himself. This month is no exception, as we present an interview with Colin Baker - the Sixth Doctor - about his feelings on his television tenure, and why he feels the time is finally right to do the regeneration story that he never had on screen.

It's no secret that the mid-1980s weren't an altogether happy time on *Doctor Who*. The BBC's support of the show was at an all-time low, and some of the main players - notably Colin Baker himself, and *Doctor Who*'s producer, John Nathan-Turner - were treated appallingly. When you read about those days, you might wonder if Colin was ever tempted to wash his hands of the whole thing, and never talk about *Doctor Who* again.

But the truth is, Colin *cares*. Colin cares about *Doctor Who*, and he cares about the fans. I think that's true of all the Doctors, actually, and it's one of the reasons why we're so lucky as fans. We love *Doctor Who*, and in return, the show and its stars love us back.

Naturally, as *Doctor Who* fans, we all have our own likes and dislikes, but speaking for myself, I've always gone on record as loving and celebrating the whole show. Sadly, the era of the Sixth Doctor is far too brief, but it's there to be cherished. Sometimes, we fans can be a bit 'glass half empty', and while it would be fantastic to imagine a few more seasons featuring the Sixth Doctor on television, just look at the amazing body of work he's given us on audio for Big Finish! If you've only ever sampled the TV adventures of the Sixth Doctor, then do yourselves a favour now, and check out *The Holy Terror*, *The One Doctor*, *Jubilee*, *Doctor Who and the Pirates*, *Peri and the Pisco Paradox*, *The Wrong Doctors* and *Masters of Earth*... oh, and that's just for starters!

Once you've immersed yourself in the Sixth Doctor's audio stories, I think you'll be ready for *The Sixth Doctor: The Last Adventure* - which will finally see our most colourful of heroes bow out. (Only in a chronological sense, of course - Colin will be continuing to make new *Doctor Who* audio stories for Big Finish for many years to come.)

So let's hear it for Colin Baker's Sixth Doctor: he might have been short on screen time, but his legacy is inestimable.

Tom



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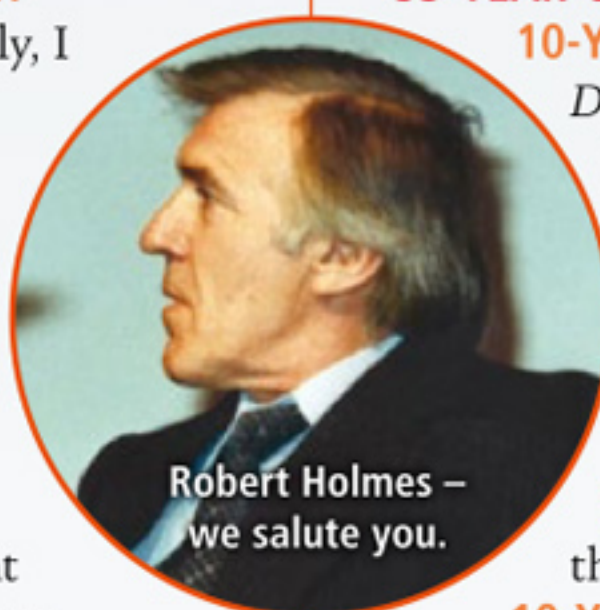
Answering the burning questions posed by **DWM** readers – it's the man in charge of *Doctor Who*!

"Robert Holmes has written the most Doctors, over the longest period of time..."

DAVID SIMONSON asks: Did you know that as of Episode 11 of the upcoming series, you will have written more screen minutes of *Doctor Who* than anyone else in the history of the series (overtaking the great Robert Holmes)? Congratulations on this magnificent achievement! How does this make you feel, and what would your 10-year-old self say if he knew that one day he'd be in your position?

Oh, that doesn't feel right at all. Actually, I think it's probably wrong. We all know Terrance Dicks wrote a ton of the Pertwee era, but he doesn't have a single screen credit to that effect. Both Robert Holmes and Russell T Davies did masses of uncredited rewrites – so have I, for that matter – so it's hard to say who's really out in front. To be honest, I kind of don't want it to be me ("Neither do we!" the millions cry), because those guys have all had more impact on the show than I have. So let's just give it to Robert Holmes, permanently, whatever happens. He's written the most Doctors, over the longest period of time, he deserves it. On my command, everybody salute... NOW!

But what would my ten-year-old self make of it? Why, let's pop into this convenient time machine and jolly well find out...



53-YEAR-OLD ME: Hi, Steven, it's me.

10-YEAR-OLD ME: Who are you?

53-YEAR-OLD ME: I'm you! From the future.

10-YEAR-OLD ME: ... Mum!! Dad!!

53-YEAR-OLD ME: No, no, don't call those two. Or I'll tell them what's under your bed, and behind that bookshelf.

10-YEAR-OLD ME: My God! You really *are* me!

53-YEAR-OLD ME: Do you really say "My God" at your age?

10-YEAR-OLD ME: I've never been good at dialogue. That won't be important, will it?

53-YEAR-OLD ME: Never mind that. I'm here to tell you something very exciting about the future. One day, a long time from now, you will have written more *Doctor Who* –

10-YEAR-OLD ME: Hang on! You've got a time machine?

53-YEAR-OLD ME: Yes, and I've travelled back in time to tell you that one day –

10-YEAR-OLD ME: That's amazing. What have you done so far. Where have you been?

53-YEAR-OLD ME: One day you will have written more *Doctor Who* than even Robert Holmes –

10-YEAR-OLD ME: Have you seen dinosaurs? Have you been to the future? Have you been in space? What's space like? Are there aliens?

53-YEAR-OLD ME: ... I don't know. I came straight here.

10-YEAR-OLD ME: Seriously?

53-YEAR-OLD ME: Yeah.

10-YEAR-OLD ME: ... You've got a working time machine, and all you've done is go back and tell your younger self that you've written more *Doctor Who* than Robert Holmes?

53-YEAR-OLD ME: Well. Yeah.

10-YEAR-OLD ME: You're a dick.

53-YEAR-OLD ME: Language!

10-YEAR-OLD ME: Why are you still into *Doctor Who*, anyway? I was hoping I'd grow out of it.

53-YEAR-OLD ME: It's not a children's show, it's for the whole family. It's got very adult themes.

10-YEAR-OLD ME: It's got a lot of toys.

53-YEAR-OLD ME: They're not toys, they're collectibles.

10-YEAR-OLD ME: Why are you so fat?

53-YEAR-OLD ME: Mum! Mum! Get up here and look under this bed!

10-YEAR-OLD ME: Why are you calling Mum specifically – that's sexist!

53-YEAR-OLD ME: Shut up or I'll punch you in the face.

10-YEAR-OLD ME: Is that what happened to your nose?

LOUISE POND asks: Does Missy still hear the drum beat that the Master used to hear?

Yeah, but the rhythm's changed a bit. Watch her hips.

10-YEAR-OLD ME: SEXIST!!!

53-YEAR-OLD ME: You're done now, piss off!

DAVID SHARPE asks: Directors on *Doctor Who* generally seem to work on a few episodes and move on, whereas writers seem to hang around longer. Why is that?

Good bloody question! Why?? Why, Toby? Why, Nick? Come back, COME BACK!!

AMY WHITTLE asks: Why does no-one seem to notice the TARDIS dematerialising when it's on a normal street? For example, at the end of *Death in Heaven*, it disappears in the middle of a busy street and no-one looks or seems surprised.

Yeah, I've worried about that. It would spoil so many scenes to have people gawping and pointing and fainting in the background, but frankly, that would happen. Or at least people would applaud and throw money. There's some dialogue in *Boom Town* (thank you, Russell) that suggests there's a perception filter, but even so...

I had an idea once, that only children ever notice, and keep trying to tell their parents, who ignore them. What do you think?



10-YEAR-OLD ME: I think it's patronising and not proper science-fiction.

53-YEAR-OLD ME: Get back under your bed!

BAILY SUTTON asks: Could you please give us a canonical 'in universe' reason for why Matt Smith's script can be seen on his console in some scenes as he's saving Gallifrey in *The Day of the Doctor*? Thank you!

Okay, I've been thinking about this one. (Good question!) Remember a couple of months ago, when I theorised how and when each Doctor forgets the event of multiple Doctor stories? Well, it's not quite as simple as that; it takes a moment. And when each Doctor feels their memory start to go, they start frantically writing down everything they remember saying and doing in each of their incarnations, as a handy crib sheet for next time. So what is that thing that looks like a script of *The Day of the Doctor* on the TARDIS console? It is, my friend, a script for *The Day of the Doctor*! Howzat? **DWM**

If you have a question you'd like Steven to answer, email us at dwm@panini.co.uk with 'Ask Steven' in the subject line.



First look at the brand new series!

July has been a busy time for the *Doctor Who* production team. The month began with recording on Block Six – Episode 11 of the series, written by showrunner Steven Moffat and directed by Rachel Talalay.

Rachel describes Episode 11 as “one of the most complicated and different episodes I’ve ever done.”

Work on Episode 11 was interrupted by a two-week break in production, during which Peter Capaldi, Jenna Coleman, Michelle Gomez and Steven Moffat appeared at San Diego ComiCon.

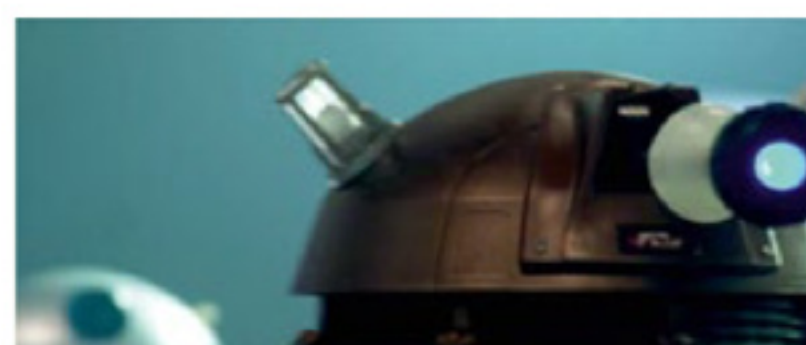
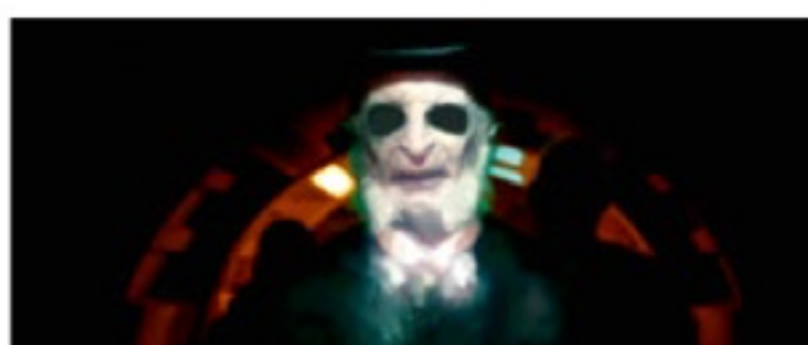
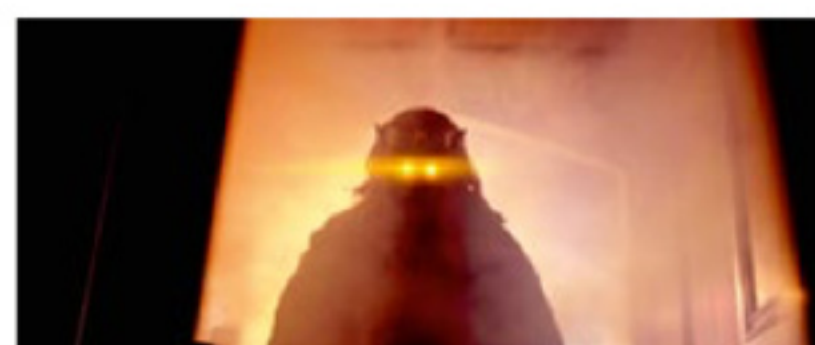
The next episode due to go before the cameras is Episode 9 – produced as Block Seven – written by **Mark Gatiss**. Mark has been a valued contributor to the TV series since its return in 2005, and wrote *Robot of Sherwood* for the

2014 run. Following this, Block Eight will comprise Steven Moffat’s season finale – Episode 12 – which will be overseen by director Rachel Talalay, with the final production block for 2015 set to be this year’s Christmas Special.

A trailer was released on 9 July featuring brief, tantalising clips from the forthcoming stories. Highlights included an appearance by the Daleks (including a 1960s-style version!);

ghostly figures in darkened corridors; a Zygon attacking a young girl; the Doctor encountering the mysterious character played by Maisie Williams; and the Doctor wearing sunglasses and playing the guitar! To watch the trailer, visit YouTube or the official website at www.bbc.co.uk/doctorwho

The new series of *Doctor Who* (the show’s 35th!) will launch on BBC One and around the world on 19 September.



The Doctor meets Batman in Lego Dimensions!

Peter Capaldi, Jenna Coleman and Michelle Gomez will voice the Doctor, Clara and Missy in the new video game, *Lego Dimensions*.

As well as the Doctor, this interactive adventure brings together some of

the most popular characters in fiction, including Superman, Batman, Gandalf, Homer Simpson, Scooby-Doo, *Back to the Future*’s Doc Brown and the dinosaurs from *Jurassic Park*. The

basic *Lego Dimensions* Starter Pack is expected to retail for £99.99 and will include a *Doctor Who* level. A *Doctor Who* Level Pack add-on will be available separately and include a LEGO minifigure of the Twelfth Doctor,

LEGO models of the TARDIS and K9, and an additional *Doctor Who* level. The game is due to launch on September 29 for PS4, Xbox One, Wii U, Xbox 360 and PS3.





Complete History!

■ A major new *Doctor Who* partwork will be launched in the UK this September. *Doctor Who – The Complete History*, based on the DWM Archive features, will provide a comprehensive look at the making of each and every TV story. For more details, and to subscribe, visit www.dwcompletehistory.com

New Sonic Remote

■ The Wand Company is to release the Twelfth Doctor's Sonic Screwdriver Remote Control, a brand new prop replica which is a recreation of the sonic screwdriver used by Peter Capaldi in the 2014 series of *Doctor Who*. It's a fully functioning gesture-based universal remote control which can control TVs and other home entertainment equipment. It's available from BBCShop.com from 7 September, price TBC.

An Ace Day

■ On 13 September 2015, visitors to Penarth Pier Pavilion in Wales can attend A Day in the Life of Sophie Aldred. This is a one-day *Doctor Who*-themed charity event, with all proceeds being donated to Penarth Arts and Crafts Limited. To purchase tickets please visit tinyurl.com/SophieAce

Erimem Books

■ Thebes Publishing has announced a new range of books, based around the Fifth Doctor's travelling companion Erimem, first introduced in Big Finish's *Doctor Who* audio adventure *The Eye of the Scorpion*. The first novel in the series, *The Last Pharaoh* is available now price £8.99 from www.thebespublishing.com



The secrets of River Song's diary revealed!

Big Finish Productions has announced a number of full cast audio productions starring characters from the post-2005 television era of *Doctor Who*. In addition to November's release of *UNIT: Extinction*, which stars Jemma Redgrave as Kate Lethbridge-Stewart and Ingrid Oliver as Osgood, 2016 will be marked by several box sets – including two *UNIT* sequels!

River Song – once again played by Alex Kingston – will make her audio debut for Big Finish in January with *The Diary of River Song*, an epic four-hour saga which takes her, post-*The Wedding of River Song*, on a journey from 1920s Earth to Outer Space on a mission to discover The Rulers of the Universe.

"Steven Moffat had mentioned that he'd be happy for Big Finish to do stories with River Song," says producer David Richardson, "and we leapt at the opportunity – and so did Alex Kingston! At every stage, this production has been swept along by excitement and enthusiasm. And that was reflected in the fact that #RiverSong trended for a few hours on Twitter when we first announced it."

The series is script edited by Matt Fitton, who says, "River Song is one of the stand-out creations of post-2005 *Doctor Who*, and so to have her join the Big Finish universe for some adventures of her own is an incredibly thrilling prospect."

"*The Diary of River Song* begins with River drawn out of self-imposed academic exile by an archaeological dig on 1920s Earth. *The Boundless Sea* is written by Jenny T Colgan, who has been on my writing wish-list for a while, and she's created a funny, thrilling and scary adventure to kick-start River's journey. From there, Professor Song heads to an impossibly glamorous gathering in Justin Richards' *I Went to a Marvellous Party*, where, in true Melody Malone style, she's called upon to investigate a murder. Next, James Goss tells a brilliant, twisted love story in *Signs* as River has some unexpected help in tackling the mysterious planet-killing SporeShips. The series finale is *The Rulers of the Universe* – written by me – in which the Eighth Doctor is caught in the crossfire as River confronts both a manipulative elite secret society and an ancient and powerful alien force."



Joining Alex Kingston as River are Paul McGann as the Doctor, Alexander Vlahos as Bertie, Alexander Siddig as Gifford, Imogen Stubbs as Isabella, and Samuel West as the enigmatic 'Mr Song'.

River returns in March's *Doom Coalition 2*, which continues the Eighth Doctor saga that begins in November. Paul McGann plays the Doctor, Nicola Walker plays Liv Chenka and Hattie Morahan is their new friend Helen Sinclair – and the travellers soon find that both the past and the future are catching up with them when a sinister force threatens all of reality.

"River is more aware than most of the dangers of messing with the Doctor's personal timeline," says Matt, "so when she realises the 'wrong' Doctor is on the scene she must take steps. Along the way, she'll get to meet his current companions and I think it's fair to say she'll be impressed with the company her future husband keeps."

Later in 2016 comes *Classic Doctors, New Monsters* – four one-hour dramas that pit the Fifth Doctor against the Weeping Angels, the Sixth against the Judoon, the Seventh against the Sycorax while a Time War-era Eighth Doctor meets the new batch of Sontarans. "It's genuinely thrilling to see different eras of *Doctor Who* combining in this way," says director Barnaby Edwards.



"The scripts are great, perfectly tailored to each Doctor – and there are a few extra surprises among the cast!"

Episodes confirmed so far are *Fallen Angels* by Phil Mulryne and *The Sontaran Ordeal* by Andrew Smith. Joining Paul McGann in the latter are Josette Simon OBE as Sarana Teel, while Dan Starkey and Christopher Ryan play the Sontarans.

Further into 2016, Ian McNeice reprises his role as Winston Churchill in *The Churchill Years*, four stories that are set in different eras of his life. The stories are narrated by Churchill, who recalls encounters with the Ninth, Tenth and Eleventh Doctors, while the stories are supported by a full guest cast of actors. *The Oncoming Storm* by Phil Mulryne recalls the Ninth Doctor attempting to prevent an artefact from the Time War having a devastating effect on London during World War II. In *Hounded* by Alan Barnes, Churchill is plagued by a creature from his own psyche, while *Living History* by Justin Richards takes Churchill and Kazran Sardick (Danny Horn, reprising his role from 2010's *A Christmas Carol*) on a flight through time for a confrontation with a Dalek. Finally Ken Bentley's *The Chartwell Metamorphosis* finds Churchill battling alien creatures during his retirement.

"This series will be a corker," promises David. "We're looking forward to exploring Churchill's memoirs of his meetings with the Doctors."





In time, in space... in another place! It's our round-up of what the cast and crew of *Doctor Who* have been up to...

COMPILED BY **DOMINIC MAY**

Portrait of Capaldi

■ John Byrne's recent *A Matter of Life & Death* exhibition at London's The Fine Art Society, was visited by **Peter Capaldi**, where his own portrait was on display. Peter, **David Tennant**, **Sheila Hancock**, **Hugh Bonneville**, **David Morrissey**, **Bertie Carvel**, **Samantha Bond** and **Martin Jarvis** are signed up to a campaign supporting the BBC maintaining the licence fee. **Jenna Coleman**, **Matt Smith**, **Billie Piper** and **James Corden** were among the stars visiting the Glastonbury music festival in June.

Missy on the Brink

■ **Michelle Gomez** co-devised and plays a neurotic agony aunt providing acerbic advice in web series *Heather's American Medicine* (www.wildseedstudios.com/#heather). She is also eccentric Vanessa in a three-episode arc of Sky Atlantic/HBO dark geopolitical crisis comedy *The Brink* running until 28 August, also featuring **Meera Syal** as Naeema.

T-Matt

■ Further to **DWM** 487, **Matthew Smith**, as he is credited in *Terminator: Genisys* as Skynet embodiment Alex, is confirmed as Philip Mountbatten, Duke of Edinburgh for Netflix's 10-part *The Crown*. London's Royal Court recently presented adult play *Violence and Son* by *Short Trips* author **Gary Owen**, featuring an Eleventh Doctor aficionado in costume and his potential girlfriend dressed in Amy Pond's *The Eleventh Hour* WPC outfit.

Karen's Skarasen

■ **Karen Gillan**, who in June, while promoting her short film *Coward*, was a guest juror and named an honorary patron at the Edinburgh International Film Festival, also meeting Scotland First Minister Nicola Sturgeon, recorded tales of Loch Ness and the mythical monster for local tour operator Jacobite's cruise commentary. On 11 July



Michelle Gomez as Heather.

HBO aired Wimbledon mockumentary *7 Days in Hell*, in which she plays a supermodel.

Pink Thrills

■ **Samuel Anderson** plays Nate in crime-thriller *Pleasure Island*, which premièred at the East End Film Festival on 8 July. He is Walter in another upcoming thriller *Je Suis Daddy* and plays Shorey in artificial intelligence picture *Genesis*.

Doctor Chew

■ During June **David Tennant** voiced Mason Savoy (replacing the late Robin Williams) in psychic whodunnit animated feature *Chew*, produced and directed by *Torchwood: Web of Lies*' **Jeff Krelitz**. David, whose forthcoming Netflix series *Jessica Jones* has dropped 'AKA' from its title, was the guest voice of evil genie Dread in Disney Junior's *Jake and the Neverland Pirates* on 6 July (US) and 14 July (UK), and reprised

Spitelout for *Dragons*, *Race To The Edge* episode *Imperfect Harmony* available via Netflix. **Catherine Tate**, who appeared on BBC One's *Dara O'Briain Meets Stephen Hawking* on 16 June, has recorded a Sky 1 *Duck Quacks Don't Echo* edition as have **Jessica Hynes** and **Warwick Davies**.

Star Doc

■ *Star Trek Continues: The White Iris*, guest-starring **Colin Baker** as Minister Amphidamas, is now available via www.startrekcontinues.com. Colin, who lately narrated *A Christmas Carol* in Niagara (see anthonydpmann.com), also portraying Charles Dickens, will play a bio-research virologist in 20-minute Indiegogo-funded sci-fi thriller *Last Man on Earth*.

TV Focus

■ Subjects for Series Twelve of BBC One's family tree exploration, *Who Do You Think You Are?*, include **Mark Gatiss**, **Derek Jacobi** and **Anne Reid**. **John Barrowman** returns as Malcolm Merlyn in *Arrow* Series Four from 7 October. **Naoko Mori** played Fiona in C4's *Humans* on 5 July. **Tom Baker** narrated ITV's recent six-part *Big Box Little Box*, while **Paul McGann** narrated BBC Two's *Churchill: When Britain Said No* on 25 May. **Anjali Mohindra** stars as Fahmida in BBC iPlayer's original drama *My Jihad*. **Ace Bhatti** was DCI Jahan Kapoor opposite **Sheridan Smith**'s Jo Gillespie in ITV's *Black Work* with **Phil Davies** and **Sharon Duce**. BBC One's *The Interceptor*, produced by **Patrick Schweitzer**, which runs until 29

God bless us, every one! **Colin Baker** as Charles Dickens in a new presentation of *A Christmas Carol*.



July, features **Jo Joyner** and appearances from **Paul Kaye**, **Adjoa Andoh**, **David Troughton**, **Renu Setna** and **Sacha Dharwan** with direction from **Farren Blackburn**. **Reggie Yates** co-presented BBC One's *Prized Apart*, which ended on 18 July. **Ben Wheatley** contributed to BBC Four's *Arena: Nicolas Roeg – It's About Time* on 28 June.

Birthday Honours

■ As well as **Steven Moffat**, the Queen's Birthday Honours included OBEs for **Martin Clunes** and **Lesley Manville** plus a CBE for **Benedict Cumberbatch** and knighthood for 1986 comedy sketch Doctor **Lenny Henry**. **DWM** wishes recent knight **John Hurt** well following his disclosure of early stage pancreatic cancer. John is recording *Jeffrey Bernard is Unwell* for Radio 4.

Awards round-up

■ Recent victors include California's Saturn Awards Best Performance by a Younger Actor in a Television Series for **Maisie Williams**, the Ian Charleson Awards first prize for **Susannah Fielding** (currently playing Mrs Sullen in *The Beaux Stratagem* at the National Theatre), **Sarah Lancashire** (Outstanding Actress for Drama) and **Toby Jones** (Outstanding TV Film Actor) at the Monte Carlo Television Festival Golden Nymph Awards, Critics' Awards for Theatre in Scotland Best Female Performance for *Torchwood's* **Amy Manson** and Olivier Awards Best Actress for **Penelope Wilton**, and BAFTA Television Awards Leading Actor for **Jason Watkins**.

Quickies

■ **Murray Gold**'s original score features in the Royal Albert Hall's *Life*

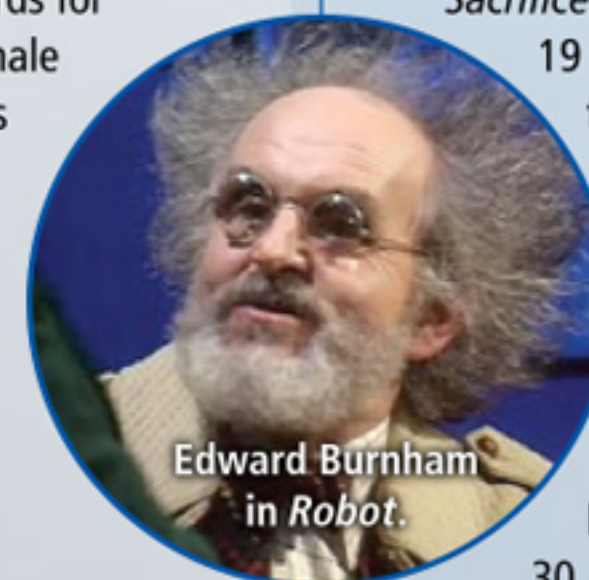
Story Prom on 30 August. The new **John Nathan-Turner** Route 12 Coaster bus from Brighton to Eastbourne (see **DWM** 486) is in service passing Seven Sisters Country Park, a location from *The War Games*. **Ronald**



Pickup (the Physician in *The Reign of Terror*) starred in **Toby Hadoke**'s debut Radio 4 sci-fi comedy play *The Dad Who Fell to Earth* on 9 July, available on iPlayer until 8 August. **Catrin Stewart** discussed the RSC's *Love's Sacrifice* on BBC Two's *Artsnight* on 19 June while **Lily Cole** presented the show on 3 July.

Obituary

■ **Edward Burnham**, who played two notable boffins, Professor Watkins in *The Invasion* and Professor Kettlewell in *Robot*, died on 30 June aged 98. **Jack Edwards**, one of the dancers in *The Masque of Mandragora*, died on 1 March aged 77. **DWM**



Edward Burnham in Robot.



Karen Gillan tweeted this photo of her meeting the SNP's Nicola Sturgeon.



Doctor Who on DVD, the fun of cosplaying, the lovely Ingrid Oliver and thoughts on art and music... it's your letters!

First up this month, your thoughts on last issue's concluding part of our history of Doctor Who on home video...

INSPIRING WORK

Reading the final part of your article on the history of the Doctor Who VHS and DVD ranges (DWM 488), it was inspiring to read of the dedication that led to so much of the additional content. We have so many people to thank for their tenacity in achieving such amazing results under such technical and financial constraints, including the regrading and recolourising and sound work, the unearthing of new facts and production information, the animated recreation of lost episodes – and so much more.

What is profoundly obvious is that this wouldn't have been achievable but for the sheer love and dedication of those professionals who, as fans themselves, unmotivated by profit, went above and beyond to get the best possible results for their fellow fans. It's such examples as this that make me proud and humbled to be a Doctor Who fan.

MARK HOLDING EMAIL



TEXT IN! Message us from your mobile!

- SAW Having met Sergeant Benton (John Levene – top bloke!), isn't it about time he came back? He'd be great alongside Capaldi, and it would be pure nostalgia for us old 'uns.
- JOHN HUGHES Okay, John Nathan-Turner couldn't get Prince Edward for Silver Nemesis. But perhaps Jenna will be able to convince Harry to appear in the series instead...?
- ROB COLLARD Hi Jacqueline Rayner! Your articles are awesome! Keep it up!
- DEREK ROBERTS Inspired by the cosplayers, I've decided to make my own Plasmaton costume. I'm going to have to buy an awful lot of chewing gum...
- SIAN FISHER I wish I had a wardrobe that was even half as good as Clara's. Her outfit in Mummy was to die for!

Send your messages by texting DRWHO followed by your name and your message to 86611. Texts are charged at 35p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

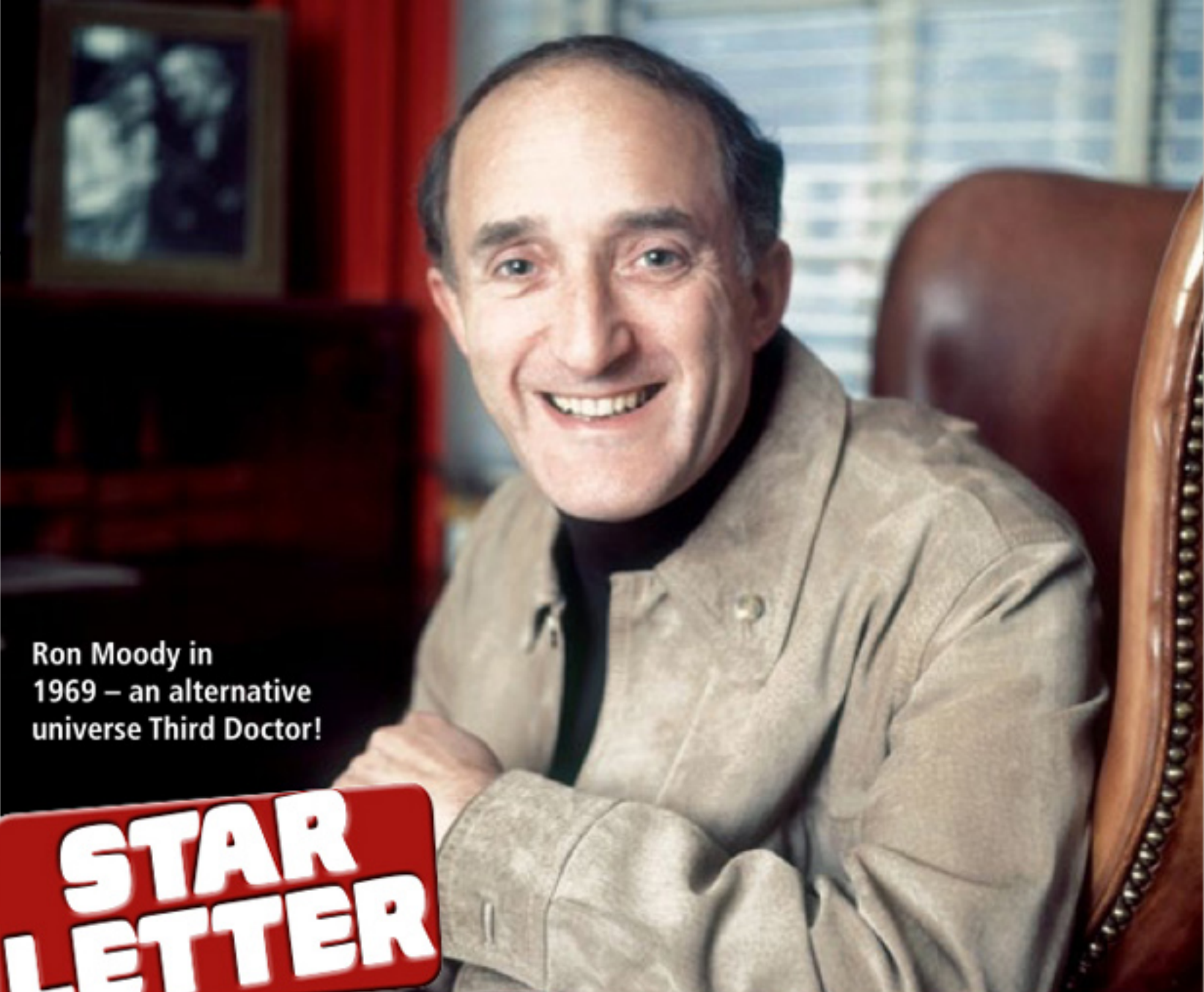
I have really enjoyed the three-part article about Doctor Who on home video. The best part of the article was definitely issue 488's instalment about the DVD range. Being a collector of Doctor Who DVDs myself, I found it extremely interesting and enjoyable to discover how the range came to be, to read about the production that goes behind every release, and how certain things such as the 2Jentertain logo made its way onto the DVD cases. A fantastic article and most certainly one of my favourites so far!

CHRISTIANO JEPSON EMAIL

Thanks for the excellent articles on Doctor Who on VHS and DVD. Now with the range finished, but not quite complete, it's clear that The Underwater Menace material should have been released as extras on either The Enemy of the World or The Web of Fear in the same way Galaxy 4 had been with the Special Edition of The Aztecs.

What a shame for all us fans to be just one episode short of having the ability to own everything that still exists. The ultimate merchandising of any TV show is the show itself, and now we are all left tantalisingly close to being complete. As the range's restoration and production teams have moved on, and the future of physical media is in doubt, what would be the fate of any other previously lost episodes that may be recovered now?

RICHARD WHITE LONDON



Ron Moody in 1969 – an alternative universe Third Doctor!

STAR LETTER

Having just heard of the death of Ron Moody at the age of 91, I couldn't help being reminded of an occasion when I got to meet the man at Waterstones in Guildford in 1998, where he was signing books that day.

I walked over and had a chat with him about how he was almost cast as Doctor Who once. "Oh yes," he replied, "I was approached around the time of the first takeover, but I had too many other commitments, so I had to turn it down." I couldn't help reminding him that the story was that this had in fact happened around the time of the second takeover, and cited Jon Pertwee's familiar story about his agent contacting the production team only to find he was next on the shortlist after Moody. "You're a

Doctor Who buff then?" he smiled, before stating his favourite was "the one before Pertwee." (I had to remind him it was Patrick Troughton.)

It really meant a lot to be able to talk with a celebrity about a lesser known point of their career instead of the bit they were probably fed up with having to recount. Here's to Ron Moody – a true gent.

CHRIS STOBART NORTHAMPTON

Chris' letter wins him a copy of Return to Telos, a new audio adventure for the Fourth Doctor and Leela. It's out now from Big Finish priced £10.99 on CD or £8.99 to download from www.bigfinish.com



As someone who has been collecting Doctor Who on DVD for over 10 years now I was extremely disappointed to discover that BBC Worldwide has abandoned its plans to release The Underwater Menace. Hopefully, the Beeb will eventually find a way of releasing this long-overdue story and finally allow fans to fill the final space

in their DVD collections. But, for now, it feels that the range has gone out not with a bang, but with a whimper...

OLIVER DALLAS EMAIL

When it was recovered in 2011, it was said that Episode 2 of The Underwater Menace would not be sitting around gathering dust. Well, it seems it is doing

SEND YOUR LETTERS TO... Galaxy Forum, Doctor Who Magazine, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Email: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to Twitter and tweet us at www.twitter.com/dwmtweets

just that! It's terrible to see all the completed work on both the episode's restoration and the DVD extras go to waste. I hope that in the near future BBC Worldwide decides to reverse the decision not to release the episode.

NEIL BAIRD EMAIL

Ever since Episode 2 of The Underwater Menace was returned to the BBC in 2011 fans have been looking forward to seeing this long-lost episode. It would have been fabulous to see this earliest surviving episode from Patrick Troughton's era, but sadly the Doctor's old enemy of cancellation has struck again. I think the BBC could still have issued the DVD, especially seeing how the cover art and extra features had already been completed. Sure, animation for Episodes 1 and 4 would have been nice, but hardly essential. For the BBC to rob of us of the chance to see Episode 2 of The Underwater Menace now means the excellent Doctor Who DVD range will end on a very sad note indeed. So, BBC, why not put this episode on the Doctor Who You Tube page and give us all the chance to see this once-lost episode for free? Wouldn't that be nice?

PAUL BOWLER EMAIL

We live in hope, Paul, that The Underwater Menace Episode 2 will get an official release one day – but don't hold your breath. Moving on, last issue also saw interviews with Ingrid Oliver and Danny Hargreaves...

OH GOOD, OSGOOD!

What a brilliant interview with Ingrid Oliver in DWM 488. Osgood is one of my favourite characters, but since Missy disintegrated her in Death in Heaven, surely it's the Zygon Osgood from The Day of the Doctor who's returning in the next series?

AMANDA TELFER (11) EMAIL

The Ingrid Oliver interview was a delight to read as I was devastated when Osgood was supposedly killed. Ingrid is such a funny person and hearing her talk about her love for the show was a joyous read. Her thoughts on why so many people love Osgood resonated with me, because I think female scientists make for brilliant heroes. Welcome back, Osgood!

The interview with special effects supervisor Danny Hargreaves was also extremely fascinating to read because I didn't realise how much detail and thought has to go into the set up of creating a bang or exploding something. But now, thanks to DWM, I now have a deeper appreciation for the work that they do and keeping our favourite actors safe.

LOUISE POND EMAIL

ALL DRESSED UP



Russell Sutherland in his Season 18 gear.

I loved your feature on cosplay in DWM 488 (although we used to call it 'fancy dress' in my day!). I was a bit annoyed with myself that I hadn't sent a picture in, but I have attached a picture now (better late than never!) of me in my Season 18 get up, posing by my TARDIS, which I scratch built myself from scrap wood. Hope you like it!

However, the main reason I am writing is because of Lisa Roberts' comments in the cosplay article, that she had been bullied because of her choice of character (Mr Clever from Nightmare in Silver). I was outraged and upset by her treatment from so-called Doctor Who 'fans'. In my experience, Doctor Who fans are some of the warmest, nicest and friendliest beings in the universe. Bullies like this are always the minority, but they taint everyone else with their abhorrent behaviour. I'm so glad Lisa hasn't let these bozos stop her doing the cosplay she loves, and, in my opinion, that outfit of hers looks great! All the best to Lisa and all other cosplayers out there. The universe is a more colourful place because of you.

RUSSELL SUTHERN EMAIL

MEETING JN-T

Following the rediscovered John Nathan-Turner interview (DWM 487) and Steven Moffat's wish to send JN-T a 'cheer-up note' through time (DWM 488), I can assist, in some small way. On 3 August 1989 (when I was 19), I had the privilege of visiting the studio recording of Ghost Light at BBC Television Centre. It was a fascinating first hand insight into the making of the TV series – and I got to meet Sylvester McCoy and Sophie Aldred. I saw JN-T in his trademark Hawaiian shirt, but didn't get to talk with him. Little did any of us know that it would be the last such studio day for many years.

Later I phoned the Doctor Who office to thank them for the visit, fully



The lovely Ingrid Oliver.

expecting an assistant to answer. John picked up the phone himself. At the time there was a vicious campaign against JN-T from some quarters. In my opinion Season 24 had been poor, but 25 and 26 were vast improvements! So I told John how impressed I was with the new series, and that he shouldn't listen to the negative comments being thrown around. He seemed genuinely pleased and asked me what exactly I liked. At that point I got overwhelmed by nerves and emotion – I stammered something about loving the new dark side of the Doctor and the return to mystery. He tried to coax more out of me, but I clammed up. I would have loved to have given him a more cogent response, but I was just an awkward 19-year-old!

But the experience left its mark – 26 years later, I'm an executive producer on television programmes myself.

STEPHEN REES MELBOURNE AUSTRALIA

Oh, that Steven Moffat makes me mad! Nothing to do with the new series, no, no, I'm talking about his statement in issue 488, claiming that he never met John Nathan-Turner.

True story: flashback to the first weekend of September 2000 at the Palace Hotel, Manchester. I was there, attending a Panopticon convention. I nipped to the bar to buy a couple of drinks for my friends. My way was blocked, and as I waited patiently for a space, to my right was JN-T and [former production manager] Gary Downie, chatting to some fans, while on the left an exasperated Steven Moffat had been cornered by a female fan of his sitcom Coupling, who was telling him where he was going wrong writing it.

Alright, JN-T and Steven were not talking to each other at that precise moment, but maybe when I nipped to the loo, JN-T leaned over and said, "Look, Steven, I'm sorry that Eric turned down your script about London in World War 2. I thought that would have made a terrific start for Colin's debut, shouting at the end, 'Just for once Peri, everybody lives!' But he went with The Twin Dilemma." I'm afraid. Kids in gas masks though, Steven, it's a bit silly!"

Then again, maybe all Steven ever said to JN-T was, "Are you finished with that bowl of pork scratchings, John?"

EWAN MORGAN ABERDEEN

THE WAY TO BEDFORD

Regarding The Fact of Fiction on The Dalek Invasion of Earth in DWM 487: the Daleks' choice of Bedfordshire to mine the Earth's core isn't quite so inexplicable...

According to defunct religious sect the Panacea Society (look them up on Wikipedia, it makes fascinating reading), Bedford was the original site of the Garden of Eden, making it the centre of the Christian World. Maybe, instead of picking up a dry geology text book, the

twitter

@DWMtweets

Join other DWM readers on Twitter!

■ @RocketRoom9 What a fascinating interview with the wonderful David Warner in DWM 488. I hope his Big Finish Doctor returns one day...

■ @RobertWiddas Just bought The Art of Doctor Who – a brilliant visual feast of art across 50 years of time and space.

■ @WPSproductions The piece with Danny Hargreaves in DWM 488 was fantastic! I really love hearing the thoughts of folks who work behind the scenes!

■ @wrinklytimelord Just finished the comic strip Blood and Ice in DWM 488. The ending brought a tear to my eye. Great writing.

Add #dwmgalaxy to your Tweet, if you want to be included in the next issue...

Daleks opted for the much more juicy history of the Panacea Society and its founder Mabel Barltrop, when looking for the best place to start digging!

DAVID GARDOM EMAIL

ADAMS ADAPTED

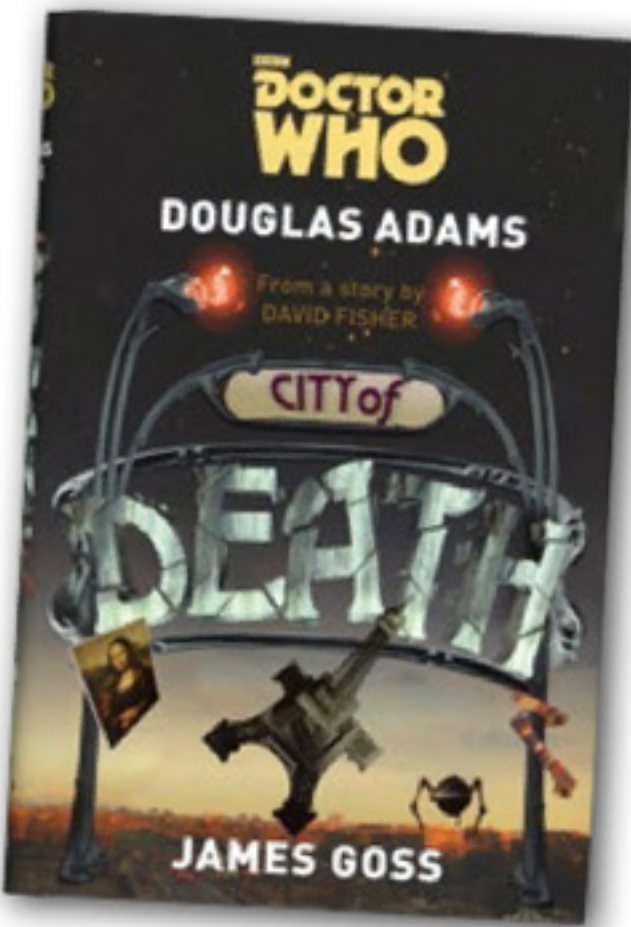
I'd just like to say what an incredible job James Goss has made of novelising the Tom Baker classic City of Death [reviewed in DWM 487]. There can't be many harder tasks than trying to stand on the shoulders of not only the great Douglas Adams, but also one of the greatest Doctor Who scripts and productions of all time.

But the novel is bold and inventive without feeling at all untrue to the original story. It finds a way of digging between the cracks of the original to bring out incredible new layers of story – the history of Scaroth's mask for example – and the heartbreaking other side of Professor Kerenski's death, tossed away in a few brief moments on screen.

I would say this thoroughly enjoyable work not only trumps last year's Shada novel, but is more than able to sit proud and unashamed alongside the TV version. I now can't wait to see how Mr Goss peels back the layers of The Pirate Planet next year.

SI HUNT EMAIL

As well as the regular mag, you've also been sending comments on the latest DWM Special...



WHO TUBE

YouTube This month's pick of *Who*-related videos on YouTube.com



The Minions are due on *The One Show* to talk about their new movie. It's up to Radio 1's Greg James to get them to the studio in time... via the TARDIS! Go to: tinyurl.com/TARDISMinions



Watch the trailer for the game *Lego Dimensions* and see the Doctor in action with Batman and Gandalf and... oh, too many characters to mention! Go to: tinyurl.com/LegoDimensions



A trailer for *The Triumph of Sutekh*: Bernice Summerfield is trapped on Mars! After witnessing the rise of the Egyptian God, she sends out a warning... Go to: tinyurl.com/BennySutekh



Ever wondered if we could really manipulate objects with sound like the Doctor? Kyle Hill explores the science of the Sonic Screwdriver on *Because Science*. Go to: tinyurl.com/RealSonic



At the Doctor Who Cares 2 convention on Saturday 20 June, Sylvester McCoy, the Seventh Doctor, plays the spoons in front of – and on! – an audience. Go to: tinyurl.com/McCoySpoons

FINE ART

The latest **DWM** Special, *The Art of Doctor Who* is a beautiful and brilliant collection. Let me join the chorus of readers astounded by the creativity and passion involved in drawing the Doctor's 'fascinating stories of the unknown' for 50-plus years.

The highlight for me was hearing from Andrew Skilleter, Alister Pearson and Colin Howard, whose book covers were so compelling and vivid that I sometimes swear I watched those 1990s *New Adventures* rather than read them.

HAMISH CRAWFORD EMAIL

In **DWM**'s otherwise-excellent Special *The Art of Doctor Who*, you say that the artist on the *K9 Annual 1983* is unknown. This is not true. The work was done by Ron Tiner, a professional illustrator then resident in Exeter. The artwork in the book is very basic because he was asked to do it as a rush job when another artist had failed to meet the deadlines. Ron discussed these things with Exeter-based fans at the time, notably with the editor of the fanzine *Cygnus Alpha*.

MILES BOOY EMAIL

BIG POSSIBILITIES!

I've just heard that characters and monsters from the last 10 years of TV *Doctor Who* will feature in Big Finish's audio adventures, with River Song meeting the Eighth Doctor, and also more of Winston Churchill! This is an awesome piece of news, and I do wonder what we will get to see with the older Doctors facing modern threats. Will River meet more Doctors? Will Osgood meet the Fourth Doctor, and get his scarf? Or maybe we'll even get some audio dramas with John Hurt's Doctor set during the Time War?!

LUKE B EMAIL

Now that Big Finish is producing *Torchwood* with John Barrowman as Captain Jack and *The Diary of River Song* starring Alex Kingston, I was wondering if a crossover series featuring both characters was a step closer to reality? It's a thought...

PAUL CASTLE LANCASHIRE

STRANGE DOCTOR?

I'm calling it now. Bertie Carvel, the eponymous star of recent BBC One drama *Jonathan Strange and Mr Norrell*, will one day be cast as the Doctor. I've got form for this; I successfully predicted the casting of David Tennant after seeing his work

in *Casanova*. I grant you, I'm admittedly not so hot on predicting the winning lottery numbers, but still...

MICHAEL GRANEY EMAIL

MUSIC PLEASE!

The *Doctor Who* theme tune is surely the most exciting, thrilling and ballsy piece of music ever written, especially Murray Gold's souped-up stampeding versions. My question is this: Why doesn't the production team play it throughout the 'Next Time' trailers? Surely when an episode finishes, it could really do with a major burst of the sting signalling its finish, followed by a trailer with the most exciting, thrilling and ballsy piece of music ever written all over it? That should get them back next week! The theme tune says everything: what a rip-roaring adventure we've just had, and what a rip-roaring journey we're going on next week too!

JOHN FK HOYLE EMAIL

FANTASY FOOTBALL?

Editor Tom Spilsbury's comparison of *Doctor Who* fans with football fans [**DWM** 488] goes far deeper than just a shared sense of unconditional devotion and a desire to dress like our heroes. In

A Doctor in the future, perhaps? Bertie Carvel as Jonathan Strange.



fact, the launch of the Premier League in 1992 has many parallels with *Doctor Who*'s post-2005 renaissance. Take the fact that for some new fans, the first Doctor was Eccleston, not Hartnell (Sky Sports would certainly like you to think that football only began once they monopolised TV soccer); then there's the sight of convention-goers with bags full of merchandise echoing their day-tripping football counterparts at clubs' megastores; but most of all is the sense of alienation that some older fans feel for these Johnny-come-latelies as they wax lyrical about the 'old days' of Tennant and Rose whilst sporting fezzes and waving sonics around, much as the new football fan will don a jester's hat and curly wig. It seems that this particular parallel goes much further than a stripy scarf or two...

SEAN ALEXANDER HOLYHEAD

You could be right, Sean! Till next time... **DWM**

ON THIS MONTH... 30 YEARS AGO

Doctor Who was on hiatus, but **DWM** 103 had news of the show's return...

RADIO-ACTIVITY!

With the announcement of *Doctor Who*'s enforced 18-month hiatus causing much gnashing of teeth over the summer of 1985, *Gallifrey Guardian* heralded some exciting news about a brand-new adventure for the Sixth Doctor and Peri – on the wireless! *Slipback* would be a six-part serial broadcast 'in ten minute episodes, which will go out during a three-hour magazine programme [called] *Pirate Radio 4*.' The serial was written by Eric Saward and starred Colin Baker and Nicola Bryant. How many readers have memories of sitting through three hours of *Pirate Radio 4*, while the sun shone outside, waiting to press record on their tape decks...?

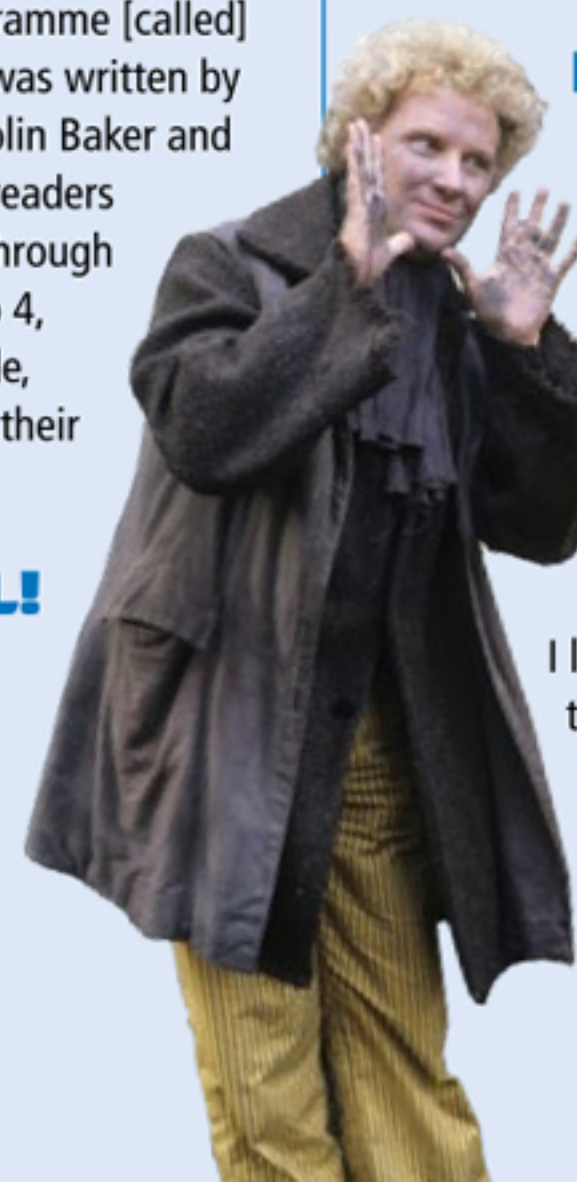
CONFIDENTIAL!

The Mark of the Rani had been broadcast on BBC1 earlier in the year, and fresh-faced **DWM** reporters Gary Russell and Justin Richards had

been invited to the location filming for the story. Issue 103 of **DWM** ran interviews with the production crew, including director Sarah Hellings, writers Pip and Jane Baker, and set designer Paul Trerise, providing an unprecedented look at what goes on behind-the-scenes of *Doctor Who*. It was pretty in-depth for the day – but **DWM**'s coverage would get ever more comprehensive in the years to come.

FUTURE HOPES

Meanwhile, on the *Doctor Who Letters* page, reader Ken Hart of Staten Island, New York, was loving the latest series. 'The outlook is as good as it seems to be. I've seen Colin Baker's first three stories at conventions and enjoyed them very much, so I look forward to many years of the Sixth Doctor's adventures.' Sadly, it wasn't to turn out that way; but for now, Colin Baker most certainly was the Doctor!



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THE LOST REGENERATION

Almost 30 years after turning down the BBC's offer to return for his *Doctor Who* swansong, Colin Baker is now ready to tell the story of the Sixth Doctor's regeneration. Colin tells us why it's finally time...

INTERVIEW BY **NICHOLAS BRIGGS** | WORDS BY **DAN TOSTEVIN**

"You see, this strays into the territory of the F-word," Colin Baker tells Nicholas Briggs, who has asked for his 'personal highlights' of playing the Doctor in Big Finish audio dramas. "Personal highlights' implies the word 'favourite', which I call the F-word..."

"Favourite is a word that... I've gone along with it for ages, at conventions," Colin elaborates. "Who's your favourite companion?' 'Who's your favourite monster?' And I now say, 'Well, which is your favourite leg?' Somebody said 'left' the other day, and totally stymied me! But the whole point being that in order to enjoy something, you don't have to say you don't enjoy another bit as much. And I know that *Doctor Who Magazine* loves that. 'Who's your favourite Doctor?'"

"To a certain extent, I'll buy 'Who's your favourite?'" he concedes. "You know, if you were to answer and say, for example, 'My favourite is Matt Smith', do we *then* have to say, 'Who's your *second* favourite?' 'Who's your third?' 'Who's your fourth?' 'Who's your fifth?' 'Let's all list them!' 'Let's give them all points!' 'Let's get the Doctors to sit down and do an exam.' 'Let's measure the Doctors' inside leg, and see which Doctor has the shortest inside leg.' All that irritates and offends me."

In 2009, when *Doctor Who*'s 200th television story was broadcast, DWM ran 'The Mighty 200' – a poll which invited readers to rate every story to date. 1984's *The Caves of Androzani*, in which the Fifth Doctor (played by Peter Davison) regenerated into the Sixth (played by Colin), ranked at the top; its immediate successor *The Twin Dilemma*, Colin's full debut, was placed in 200th position.

DWM's decision to print the results in their entirety led Colin to decline to speak to the magazine since then – barring a handful of contributions to Big Finish-related features.

"*The Twin Dilemma* came last of all the *Doctor Who* stories ever broadcast," Colin remembers. "It was the *least* favourite. And that doesn't mean 'least favourite', it means 'most worst'. Clearly that's not something that you want to read, and it upset me. And I

questioned why it upset me. It's because I was the Doctor in it, therefore culpable in some way. It may be that a lot of people might think I was not a very good Doctor – but I don't want to read about it. I don't want to read about it in a magazine.

"I have to say, there are a lot of lovely people who wrote to me, and said they didn't like it either, and I was *their* favourite, and that they loved me, which is terribly nice of them. And I know there are some people who rate my Doctor quite highly. It's just that there's an even greater number of people who don't rate him at all. And it wounds me; I can only say that it wounds. I should be able to rise above it, and pretend I don't care. But I actually *do* care.

"The blow has been softened by the fact that 'Who's your best Doctor on Big Finish?' gave me a higher position, which was lovely. But I can't exalt in being the favourite Doctor on Big Finish without acknowledging that there was another Doctor, who isn't me, who's the *least* favourite Doctor on Big Finish. Why do people have to delve into that? Why do they have to share that with each other?"

"You can share who you like best, arguably. Although it can be said, 'Why can't we just enjoy everything, and celebrate?' But if you say, 'My favourite Doctor is so-and-so, nobody's going to be offended, because there's another 11 of us to say, 'Oh well, never mind.' But when you go all the way through, and there's a bottom Doctor – me and William Hartnell, who they haven't seen – I just think it's unkind."

"So at that point, I said, '*Doctor Who Magazine* and I are no longer united at the hip', and I've resisted talking to them since then. And I'm only doing it now because Big Finish has asked me to. I have a huge respect for Big Finish, and I want to make sure that this new story is well-received."

The story about which he's agreed to speak to DWM – when Big Finish suggested that executive producer Nicholas Briggs would conduct the interview – is a very special one indeed. *The Sixth Doctor: The Last Adventure* finally reveals what caused Colin's Doctor to regenerate, and it's been a long time coming...

When Colin was cast as the Doctor, there was a plan. In contrast to his predecessor, the Sixth Doctor would initially appear to be abrasive and insensitive, eventually softening over the many years Colin hoped to play the role.

"Darcy, in *Pride and Prejudice* – first few chapters, you think he's a prig, and a pig, and unpleasant, and ►

"I know there are some people who rate my Doctor quite highly. It's just that there's an even greater number of people who don't. And it wounds me."



Regeneration: the opening moments of *Time and the Rani*, and Gary Russell's novel *Spiral Scratch*, which explained how the Sixth Doctor became the Seventh...



"Seven, Eight, Nine, Ten, Eleven, Twelve - they're all impostors, until I decide otherwise!"

the last 30 years! I have been that Doctor, until such time as my regeneration is made public. McCoy may have impersonated a Doctor at the end, scrabbling around in my coat... well, an oversized coat does not a small Doctor make! So there we go. They're all impostors. Seven, Eight, Nine, Ten, Eleven, Twelve - all impostors, until I decide otherwise! I have had great fun from airing that provocative view at conventions over the last few years."

Colin feels that his Doctor's journey has always been unresolved.

"Any resolution that has been forthcoming has been solely because Big Finish picked up the mangled remains of the Sixth Doctor and hoisted him back into the mainstream, in a glorious way," he says. "I've had the chance to evolve in the way that I hoped my Doctor would evolve, and to show the world that Old Sixie has merit."



◀ arrogant, and supercilious," points out Colin, by way of comparison. "By the end of the book, you realise he's the only truly decent, caring person in the whole of the story. And that's the plan I had for my Doctor.

"I talked about it with John [Nathan-Turner, *Doctor Who* producer 1980-1989]. It's a bit like peeling away the layers of an onion. It makes it more interesting, if you think, 'Who is this bloke, who doesn't care about this, but cares about that?' I just wanted to make it more interesting, rather than go straight in being Mr Nice - what's surprising about that?"

A line of dialogue at the end of *The Twin Dilemma* alluded towards that intended evolution, but was overlooked by many.

"I mean, we were left with the wink at the end of that episode," Colin points out. "'I am the Doctor whether you like it or not', and the wink that makes Peri smile - that was supposed to be a little tease. 'Oh, it's going to be alright.' But I think an awful lot of people didn't cotton onto that, and they had to wait *months* before I came back. So 'the Sixth Doctor is unpleasant and horrible, and we don't like him' is a stronger memory, because of all that time between the end of Peter Davison's season, and the beginning of my next one. And I always had to combat that."

As part of his long-term plan, did Colin ever envisage a particular ending for the Sixth Doctor?

"As an actor, essaying an open-ended role, you tend not to. Or I tend not to." He pauses to consider. "Something heroic, I suppose. I'd have been reluctant to finish as a snivelling coward, crawling away in my own terrified vomit, as the alien stomps on me, with me saying things like, 'Kill him, not me!' - I'd have not wanted to do that! But something vaguely self-sacrificing and heroic, had I been able to think about it.

"No, I didn't think about it. All I ever thought about was my eight years of fun playing the best part on television. Those eight years - and then I could have said, 'Tom only did seven, but I've done eight!'" He sighs. "Yeeeah."

But in 1986, at the behest of BBC management, Colin was dismissed from the role after just two full series. He and the BBC were unable to agree on the recording of the regeneration, leaving a bewigged Sylvester McCoy to double as the dying Sixth Doctor in the regeneration scene that opened 1987's *Time and the Rani*, before taking over as the Seventh.

"I was offered the Rani story, with a regeneration at the end of it," he recalls. "I said, 'I'd like to go at the end of the series, not at the end of the episode, so if you really *do* wish my Doctor to finish, that's the way I'd like to do it'. They said they'd go away and think about that, and I never heard another word.

"But to be fair, professionally, I didn't want to commit myself to two weeks' work, six months ahead, when I needed to be thinking about getting on with the rest of what I laughingly call, 'my career'. And I was irritated. I was put out by the fact that John Nathan-Turner had been given this order by his superiors, and I didn't feel the need to be helpful.

"I wanted my Doctor to have a fair crack of the whip, and one story wouldn't be enough, in the context of what I'd already done, to show my Doctor in the way I wanted him to be seen. We hadn't fulfilled the dream, as it were, and I didn't want to wake up too early.

"So I decided not to wake up at all, but to stay the Doctor!" he chuckles. "Which I have been, for

Giving 'Old Sixie' a proper regeneration story has never been a priority for Colin ("I think it's important for *others* that there is closure," he clarifies. "It isn't important for me. The open wound worked for me, for the last 30 years"), but understands why his fans think differently.

"They want all their eggs in a nice row, and all in the right shape, and there's a little nobbly bit in the middle they want to straighten out," he laughs, "and I am that little nobbly bit! I quite understand that. I have a bookshelf, and if one edition of a series of books isn't the same shape as all the others, it really annoys me. I am that book on the bookshelf that doesn't fit all the others - and now I will. So I daresay I should be happy, too."

The Sixth Doctor's regeneration has been expanded upon in other media, most notably Gary Russell's 2005 novel *Spiral Scratch* ("Gary Russell has written a story about my regeneration?!" asks Colin, mock-horrified, when Nick brings it up. "Without my permission?! Cheeky bastard! I'll have words with him about that!"), but Colin has previously resisted suggestions to participate in an audio version. "I have been asked in the past whether I'd like to do a regeneration, and I've said no," he recalls.

But when Big Finish producer David Richardson approached him with the idea of *The Last Adventure*, and said that it would be written by Nick Briggs, Colin finally felt ready.

"I'm mainly ready to do it because of Big Finish. I trust them," he explains. "Because Big Finish has shown a) that they love *Doctor Who*, in a way that perhaps wasn't true of the BBC at the time I was doing it, and b) that they can write a damn fine story, and every single story I've done for Big Finish has been one I would have been proud to do on television. And also because it's enabled my Doctor to develop, to show more facets, to show that he's more than just a loud suit and a big head, and arrogance.

"David came - very tentatively, and gently - and said, 'If we write you a *really* good story, and if we released your seven cats which I have kidnapped, which are suspended above this flame getting lower and lower, will you perhaps do this story?'" Colin jokes, "and I reluctantly agreed, and my cats are safe. It's alright!"

How much persuading did he need?

"A little persuasion. I did require a little persuasion."

And what was it about David's pitch that finally changed his mind?

"Oh, the idea of a release. A release from the tension of saying 'no' repeatedly. And it's 30 years ago. And... it's Big Finish! That's what changed my mind. I'll be honest: I don't know what would have happened if [current TV showrunner] Steven Moffat came and said to me, 'We'd like to film your regeneration,'" Colin wonders aloud. "I'd have probably said yes, because I'm such a weak-minded creature."

Colin had no requests or requirements for *The Last Adventure*.

"The one thing I've discovered about Big Finish is that any suggestions or caveats I had might stop them doing what they do best, which is writing really good scripts. So I didn't want to proscribe what they wrote. Obviously, if I'd had a caveat," he laughs, "it would be, 'Can you make them love me?'" Colin laughs again.

Despite its title, *The Last Adventure* comprises four separate adventures. The last, *The Brink of Death*, features the regeneration (complete with Sylvester McCoy cameo); the others - *The End of the Line*, *The Red House*, and *Stage Fright* - are set throughout the Sixth Doctor's life, building towards the grand finale.

"Until the story comes out, I don't want to go into too much detail, but I will say the process by which I become the small, irritable, Scotsperson is a lengthy one," Colin teases. "During the Doctor's life, there are four interconnected stories involving several companions, and figures from other stories, that all intertwine very effectively to produce a startling conclusion.

"And that conclusion is the end of beauty and decency," he laughs, "and the beginning of the Scottish fool!"

All four episodes take place in the latter period of the Sixth Doctor's life, after his encounter with the mysterious Valeyard in the 14-part 1986 story (and Colin's *de facto* TV swansong) *The Trial of a Time Lord*. For the Doctor, the stories within *The Last Adventure* are set long apart, but for the Valeyard, it's one long game, as he regains his power and sets the stage for a final confrontation - with original actor Michael Jayston returning to the role in each one.

"I love Michael Jayston," says Colin. "Michael Jayston is one of my favourite people in the world, and he's a wonderful actor, and he's a good mate. Of course, the Valeyard was instrumental in everything bad that happened to me when I was the Doctor, so it's only entirely appropriate that he should be there as part of my transmogrification, my elevation to Seven-hood."

What makes the Valeyard such a popular, enduring villain?

"Because of the mysteriousness, partly," Colin suggests. "Is he a Doctor? Is he a part of a Doctor? Can you be half a Doctor? Can you be in-between Doctors? Who knows what he is!

The catharsis of spurious morality: the Doctor and the Valeyard in 1986's *The Trial of a Time Lord*.



"But he's clearly a Time Lord. He's clearly malevolent. He occupies the same territory as the traditional Master used to - but the Master since then has kind of not been as well-used as during the [Roger] Delgado and early [Anthony] Ainley days. The Master has become something other, so it's quite nice to have an intelligent, calm villain.

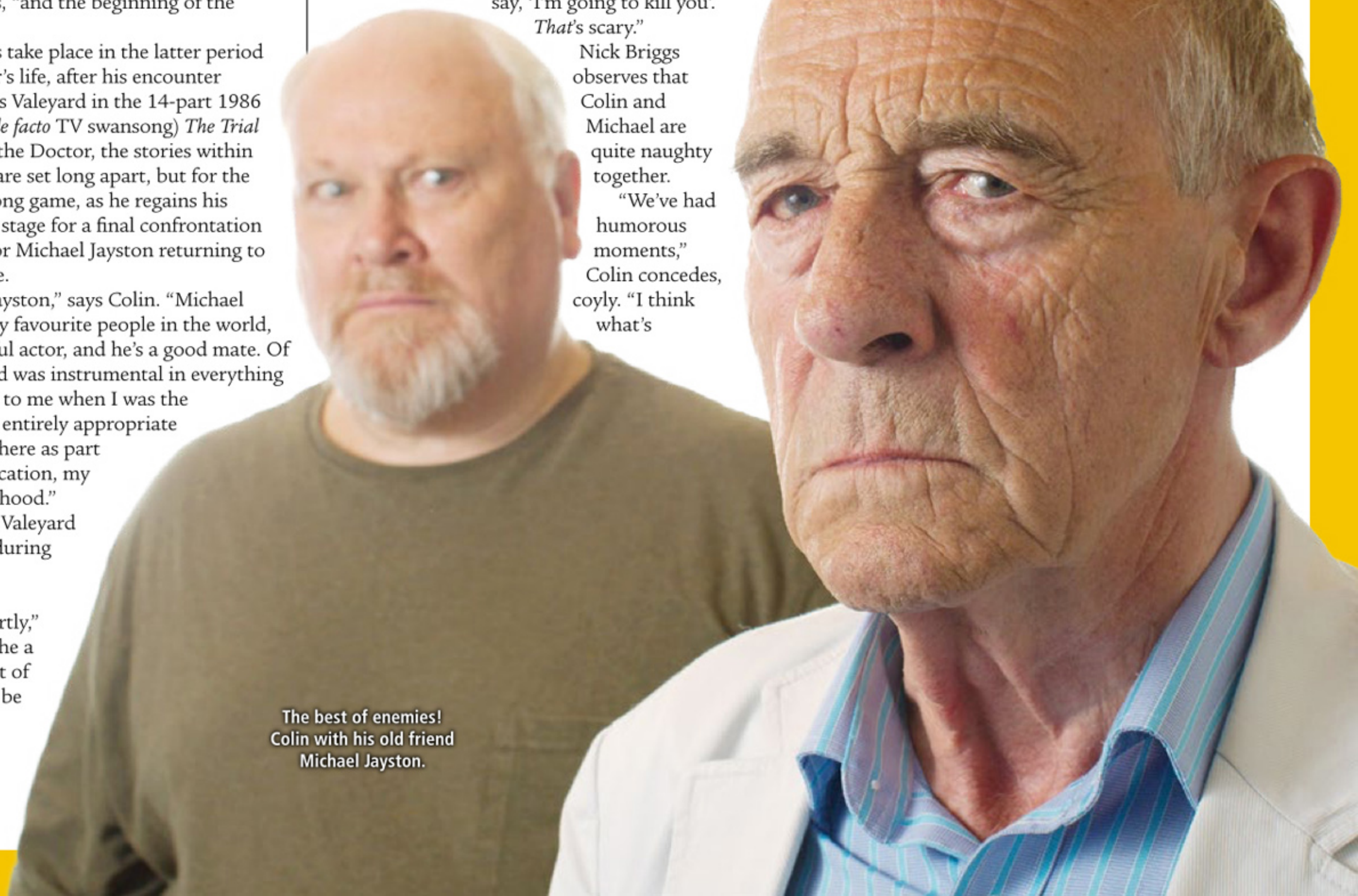
"The Valeyard is a manipulator. He's sly, he's cunning, he's intelligent. Those are the best villains - the ones who don't behave villainously, the ones who don't eat the furniture, the ones who don't scream about annihilating the universe, but the ones who look you in the eye, and smile, and say, 'I'm going to kill you'."

That's scary."

Nick Briggs observes that Colin and Michael are quite naughty together.

"We've had humorous moments," Colin concedes, coyly. "I think what's

happened is that when we did the programme, 30 years ago, our ages were... less, clearly! He used to rib me mightily. And I think what's happened now, cos he's a few years older than me, is that he's mellowed, so it might look to outsiders as if I'm being naughty to him..." ►



The best of enemies! Colin with his old friend Michael Jayston.

◀ (“I think that people who don’t understand your relationship, in the cast, think, ‘Why is he being so horrid to that old man?’” laughs Nick. “I always find the people you’re the most horrid to are the ones you like the most,” Colin fires back, “don’t you agree, bumface?”)

Does Colin feel that this story does his Doctor justice?

“Oh, the story *does* do the Sixth Doctor justice, yes,” he tells Nick. “In fact, I think the *honest* answer is probably ‘no,’” he adds wryly, “it *doesn’t* do me justice, because some would say that justice dictates I should be kicked into touch and forgotten about! But you’ve given me more than justice. You’ve given me clemency, compassion, and you’ve rewarded my diligence over the years, by giving me a really good story.”

How does he want fans to react to it?

“I want them to like it and buy an awful lot of them! And if you like it very much, buy several more, and give them to your friends, so that Big Finish may continue and write me many more lovely stories.”

And Colin is keen to emphasise that there *will* be many more stories – his character may be getting a final chapter, but that doesn’t mean they’re parting ways.

“Having done this story makes absolutely no difference to what goes on in between,” he stresses. “I have been moderately surprised by the number of people on Twitter who have lamented my departure, saying, ‘Colin Baker’s not doing Big Finish anymore’, forgetting that every other Doctor has had a regeneration, and continues to do Big Finish. It’s not linear in my time. The Doctor travels through time, folks! So I’m hoping to do lots and lots and lots more. It’s just that, in common with all the other Doctors, we now know – or *will* know, when it’s released – what provoked the regeneration of the Doctor.”

Nonetheless, the resolution that story brings completes the bigger picture of the Sixth Doctor’s life in a way Colin finds very satisfying.

“I’m very fond of my Sixth Doctor,” he says. “There is a kind of separation between me and him, and I can stand back and look at the Sixth Doctor, and I feel an affection. And I feel that *now*, if you take the totality of the Sixth Doctor’s... I hate using pretentious words – ‘arc’, from the time he emerged, kicking and screaming, from the ruins of spectrox toxemia, to the moment which will become apparent later in the year, when I turn into a chrysalis and fly away... If you don’t like the Sixth Doctor *now*, as a result of everything that’s *now* presented as the Sixth Doctor’s story, then I think it’s your problem, not his!”

When **DWM** last spoke at length to Colin, in 2002, *Doctor Who* was absent from television screens following its 1989 cancellation, and an unsuccessful 1996 revival. Three years later, the series stormed successfully back into the mainstream with Christopher Eccleston’s Ninth Doctor – followed by David Tennant, Matt Smith, and Peter Capaldi as the Tenth, Eleventh and Twelfth – making it one of the BBC’s biggest brands.

Did the success of the television series, and the public reappraisal of *Doctor Who* that followed, have any knock-on effects for Colin?

“I would say, honestly, no,” he says. “The only thing that changed is that, at a time when interest was still there, but wasn’t as great as it had been during the 1980s, it turned up the volume again. So instead of going to one convention every six



The cover art for the Sixth Doctor’s Last Adventure.

months, I was going a little more frequently, because all those people...

“Like my own family! My daughters were watching Christopher Eccleston on television, as Doctor Who, when one of them suddenly said, ‘Hang on a minute – is this the thing you were in, back before we were born?’, and I said ‘Yes’. ‘What, you were Doctor Who?!’ ‘Yes!’ I’ve been trying for years to say, ‘Would you like to watch them?’ ‘Nah, nah, old stuff’, and suddenly – it lasted about five minutes – I had momentary kudos in my own home! And that, of course, is what happened throughout Britain. Suddenly, the people watching this got, ‘What, there was *Doctor Who* before? You mean there’s 20-odd years of it?! Great!’, and they went back and discovered the classics.”

How does Colin think the show itself has changed since his era?

“There is a difference. Principally, a difference in two things. One: the

way the BBC is treating it, which is with deep love, because it’s successful and money-making. And two is what they can do technically now. With us – for instance, the *Trial* opening scene – they spent so much on that model of the space station on which the trial was taking place, which one might suggest was not integral to the whole thing. But that cost more than most of the rest of the programme, and the budget was shot! Now, you can get a seven-year-old in Bermondsey – ‘Oh, could you knock us up a space station on your computer?’

– *pyew jib jib jib jib jib jib* with his thumbs, and you’ve got a much better space station, that you can do all sorts of things with. And that’s what is possible now. So instead of trying to control a Dalek across a smooth studio floor that keeps falling over, now, you can have a thousand of them streaming out of the sky, and looking



The Doctor and Mel (Bonnie Langford) reunited for his final showdown...

remarkably threatening, without expending an ounce of sweat.”

What are Colin’s own thoughts on the modern TV series? Does he like it?

“I enjoyed all the Doctors,” he enthuses. “I think every single actor that has ever played the Doctor – and I obviously have to except myself, because I have no objectivity – every single actor who’s played the Doctor has been magnificent. And I can only hope that, as that is my perception of the show, that perhaps others might have the perception it includes me. I hope so.

“But they all brought something different. Eccleston brought an incredible passion to it. I believed every word he said.”

One particular Ninth Doctor adventure, Robert Shearman’s *Dalek*, was loosely based on *Jubilee*, a 2003 audio drama by the same writer, in which Colin starred.

“I must confess that the story with the Dalek, which was a version of *Jubilee* – not because of Christopher Eccleston, because of the twist in the story that made the Doctor behave savagely towards the Dalek – unsettled me,” Colin admits. “I liked *Jubilee*, where the Doctor felt outraged that a Dalek was being kept in chains and tortured. That strikes me as more Doctorly. But it was still very good, and Eccleston did it superbly – he’s such a good actor, you can’t fault him whatever he does.

“His stories include one of my favourite stories ever, which is *The Empty Child* and *The Doctor Dances*,” Colin says of the two-part tale written by Steven Moffat. “It’s my favourite because of one line – ‘Everybody lives!’ – which is what the Doctor says at the end. It’s the only time I’ve watched *Doctor Who* and got a shiver down my spine. And when I said it just then, I got it again. Not just because of the line, but of the way he said it – that, for him, that was the most important thing. ‘Everybody lives’. If *Doctor Who* aims for anything, it must be that.

“And then along came David Tennant, and suddenly girls started watching *Doctor Who*, which a lot of them hadn’t bothered with before. And all the female fans, the young female fans we now have, must owe, in part, their presence watching the show to the fact that David Tennant appeals to young ladies enormously. Including Peter Davison’s daughter! I’ve met him a couple of times. He’s a very gentle, personable, clever boy – boy, you see, he’s a boy!”

This sends Colin off on a tangent. “You know the biggest trouble I got into recently?” he asks Nick. “I was quoted in a national newspaper – ‘Colin Baker slams the BBC for employing boys’. At a convention, someone asked me what I thought of Peter Capaldi, and I said, ‘At last we’ve got a grown-up playing the part, instead of all these boys’. It was a joke! They take it out of context, and suddenly I’m ‘slamming’ – you always ‘slam’, you don’t ‘make a joke’, do you? Of course they’re younger, but why shouldn’t they be?

“Matt Smith, too,” he says, straight back on topic. “I love him. He’s got a kind of boyish, enthusiastic charm. You can see his thought processes leaping like a frog from stone to stone, and there’s something infectious about that. He’s excitable.

“And then, now, Peter Capaldi, who is the man I have grown into! Another fine, clever actor. He’s grumpy and curmudgeonly and intolerant, and gosh – I should be playing it now. I wasn’t old enough when I did it. I can do intolerant! I’ve only seen his first two episodes. I’ve recorded them all, but for some reason, there’s other stuff that’s risen to the top of my must-watch list before *Doctor Who*. But it’s there.”

Through Peter Capaldi’s performance as the Twelfth Doctor, the series has finally revisited the ‘difficult’ side of the character which Colin pioneered. How does Colin feel about its success? Is there a vindication there – a sense of ‘I always knew



Hello handsome! Doctors Six and Ten get together on location for the 2007 Christmas Special.

“Along came David Tennant and suddenly girls started watching Doctor Who.”

that could work? Or a frustration, maybe – ‘I wish people had understood it in the 1980s as much as they do now?’

“The latter,” he says. “‘I wish people could have understood it in the 1980s as much as they do now,’ is my reaction.

“It was drawn to my attention before I noticed it myself, but a lot of people said, ‘Peter Capaldi is just like your Doctor’. I don’t mean to diminish his performance, because I think he’s *superb*, and he might be appalled to think he was anything like me, and I would quite respect that. But there are certainly similarities of attitude. His costume is less annoying! But I love his style, and I love his character – and it’s kind of like mine. Every six, they get it right!”



50th anniversary antics! In Big Finish’s *The Light at the End...*

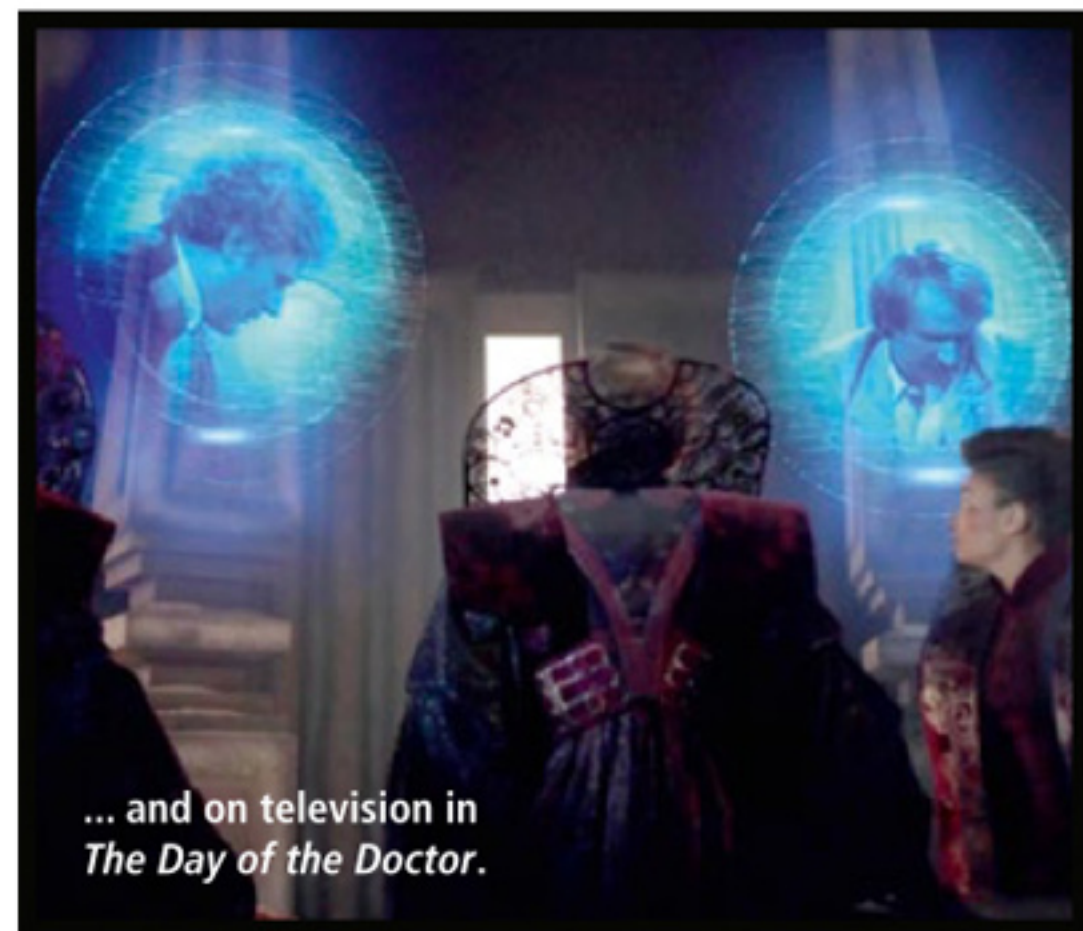
What, then, in Colin’s opinion, are the fundamental characteristics of the Doctor – the things that should always be a part of him?

“I think the topmost thing is he should be a Gallifreyan Time Lord, which means that he doesn’t always conform to what we consider human standards,” Colin suggests. “There may always be things that surprise you. And that doesn’t mean that he can’t be compassionate, but he doesn’t always have to *look* as if he’s being compassionate. He should always be fair, but he shouldn’t be trammelled by worries about what other people think, he should be his own man. He should be brighter than us, better than us, but not holier-than-thou. And he should see the bigger picture!”

The continuing success of twenty-first-century *Doctor Who* meant the series’ 50th anniversary, in 2013, was a worldwide event. Colin appeared in the multi-Doctor audio drama *The Light at the End* as the Sixth Doctor, and the half-hour comedy film *The Five(ish) Doctors Reboot* as himself, but was absent from the special television episode, *The Day of the Doctor*, except for archive footage which was weaved into the narrative.

“The 50th anniversary was clearly something that had to be celebrated,” observes Colin. “All along, I was the one who said, ‘It ain’t gonna be us. They’re – very properly – going to celebrate the new, all-singing, all-dancing, glossy *Who* of the new millennium’. And I was right.

“Although Peter [Davison] and I, and Sylvester [McCoy], and Paul [McGann] did keep in touch ▶



... and on television in *The Day of the Doctor*.

Doctors Five, Six and Seven reunite for the 50th anniversary in *The Five(ish) Doctors Reboot*.



◀ with each other – ‘Have you heard anything?’ ‘No, I haven’t heard anything’. And then Paul got a little bit reluctant to discuss it – apparently, we discovered later, because he’d agreed to do *his* regeneration [in mini-episode *The Night of the Doctor*], for very understandable reasons. He was very apologetic about it, but we all quite understood.

“And we did *The Five(ish) Doctors*, and had *such* fun doing it. And I’d venture to suggest we had more fun than we would have done if we’d been standing around as extras in ‘the Matt Smith and David Tennant show’. So I’m quite happy that we did what we did.

“Of course, the other thing was the brilliantly-conceived Big Finish version, *The Light at the End*. And I would like it, wouldn’t I, because my Doctor plays quite a significant part in the resolution of the story, for which I am very grateful! I just had a nice time doing it, and people are kind enough to say that they loved it. It was nice for all of us. We may not all have been together in the same studio at the same time, but to work with all the others in that way, and to end up with a story as good as that... Good old Nick Briggs, he knows how to write a good story.”

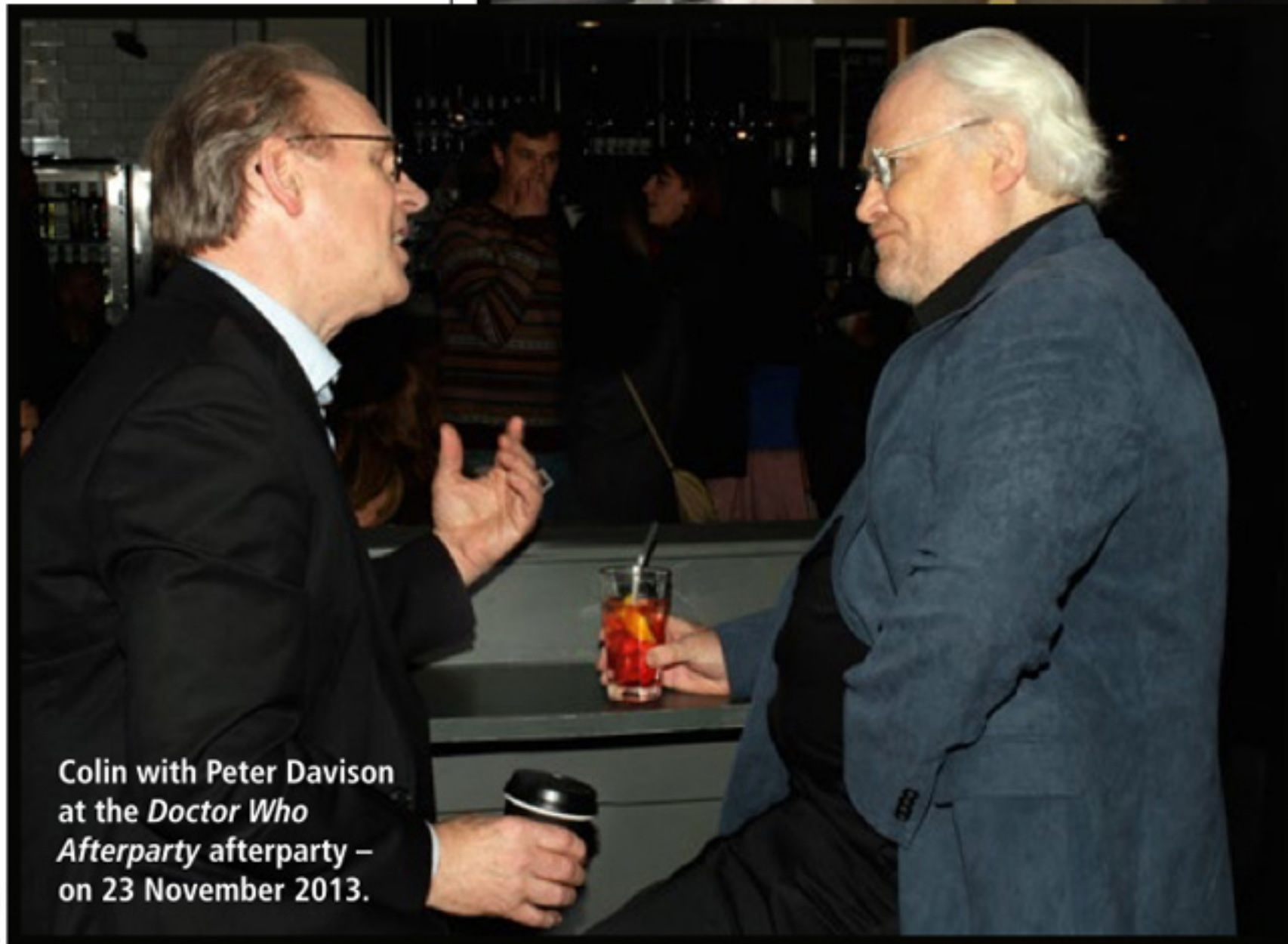
In *The Five(ish) Doctors*, Colin – along with Peter Davison and Sylvester McCoy – was seen to be attempting to secure a role in *The Day of the Doctor*. In reality, would Colin have liked to have made a cameo appearance, like Tom Baker did?

“Er... no,” he ponders. “Not like Tom Baker. I think it worked out perfectly well as it was. As I said, to get us all in... A little bit of me would have been sad if, for instance, they’d asked me to do it, and not Sylv and Peter. I’d like to think I’d have said, ‘Well, aren’t we *all* going to do it?’ But I was never put in that position, so I don’t know what I would have said.

“I will confess I found the appearance of Tom Baker confusing, in that story. I thought it was a very good story, but it did feel a bit put in for the fans, rather than because it served that story for the whole public. We were clearly supposed to know that it was Tom Baker, who played the Fourth Doctor. So why is the Fourth Doctor... what was he, a librarian? I can’t remember. It was a bit nod-and-a-wink, and I just felt, as a viewer, a bit uncomfortable about that. Now, you’ll say, ‘He would, wouldn’t he, because it wasn’t him’, but it just felt strange.”

Colin was, however, present for the BBC Three broadcast that immediately followed *The Day of the Doctor* – *Doctor Who Live: The Afterparty*.

“Oh dear,” Colin sighs, when Nick reminds him of the show. “I don’t want to mock the afflicted, or to rub salt into a wound, but I think even the person whose idea it was would have to admit that the *Afterparty* show didn’t deliver what it should have delivered. A lot of companions sitting around, as if they’d been placed as extras, looking uncomfortable – some of whom were reluctant to appear in the first place, but did it for the fans, and then were left



Colin with Peter Davison at the *Doctor Who Afterparty* afterparty – on 23 November 2013.

looking a little spare. We were herded around like... they didn’t actually have cattle-prods, but ‘Stand over there! Be quiet! Walk! When they say this, do that!’ It was kind of a chat show with people who had been bussed in from television-land into a private party, and didn’t know what was going on. It was fairly uncomfortable.”

The years since *DWM*’s last major conversation with Colin have seen a lot change for *Doctor Who* on audio, too.

“What’s changed is, of course, we’ve moved away from the original companions, and acquired new companions,” Colin points out, “and each new companion has brought something, for me, challenging and exciting, and has nudged my Doctor down different paths. And of course, I’ve done a lot with Nicola [Bryant, who played Peri on screen] and with Bonnie [Langford, who played Mel].

“The first new companion I had, I think, was Evelyn, played by Maggie Stables. Evelyn Smythe, who was a brilliant companion. Sadly missed – such a lovely lady. *Sadly* missed. Because she was a senior lady, who was a professor, who was intelligent, experienced a lot, and tolerated little nonsense from Old Sixie. They had a great fondness for each

other. I have a great affection for a story called *Arrangements for War*, because of the end of that, in particular, and the way Evelyn’s character affected mine.

“Then there was gorgeous Charley Pollard [played by India Fisher]. Enigmatic. Had been with the Eighth Doctor, and we never resolved it – the Sixth Doctor never found out exactly what Charley Pollard was about. That was really interesting. There’s lovely street child Flip [Jackson, played by Lisa Greenwood] since then, and cool, calm Constance [Clarke, Miranda Raison] has arrived... so I’ve had my fair share of exciting companions. And loved every minute of it!”

How has Big Finish itself changed in the 16 years since Colin first recorded a *Doctor Who* audio adventure for the company?

“What’s changed about Big Finish? At heart, *nothing*. It’s a love of the programme, and a professionalism,” Colin observes. “It’s not just fans making their favourite programme – it’s people who were fans, who are now professionals, and they’re lucky enough to be able to make the programme that got them interested in drama, perhaps, in the first place. And the combination of skill, talent, *and* that love, means that the standard is... I can only speak for myself – I’ve listened to one of Paul’s stories, and one of Peter’s I think, ages ago – and they’re all good.”

Audio has allowed Colin to take the Sixth Doctor on the journey he’d always planned.

“He’s obviously the same character, but it’s Evolved Sixie,” he says. “It’s the Sixie that I had in my head.

“It’s easy for me to say, ‘That’s how I want to do it’, but people have got to write the scripts, and Big Finish did that. What pleased me the most – wasn’t my ‘favourite’! – but what pleased me the most about a *Doctor Who* story was the one called *The Wrong Doctors*...”

Released in 2013, *The Wrong Doctors* featured both the TV and Big Finish versions of the Sixth Doctor.

“I was playing myself immediately post-regeneration, and myself as Evolved Sixie, and Matt Fitton wrote it brilliantly,” Colin enthuses. “He wrote it absolutely brilliantly. I was able to play myself twice, and when I listened to it, I knew which Doctor was which. Which is in the writing, of course, but hopefully also in the playing. I was inordinately proud of that. If anything ever justified me saying, ‘My Doctor must evolve’, I think it’s evident there.”

In 2010, Colin read *The Wings of a Butterfly* – a *Doctor Who* short story he’d written ten years earlier – as part of a *Short Trips* audiobook. Would he like to write an original full-cast drama for Big Finish?

“A *Doctor Who* Big Finish story written by me would be interesting,” he muses. “They’d have to break all the rules to allow me to do it, because I can’t be doing all that ‘submit storylines’ and stuff. What I propose to do – and I intend to do, whether Mr Briggs likes it or not – is write one, and send it to him, with the strict instruction that if he doesn’t like it, to pretend he’s lost it! Yeah, I would like to do one – and I think I *should* do one – but apathy and doing other stuff intervenes. But I do have a story in mind.” (Nick points out that submitting outlines to the BBC for approval is a necessary part of the process. “Yeah yeah, but once I’ve done it, you can get the storyline approved,” Colin tells him. “*You* can write the storyline. Once you’ve read it, you’ll know what the storyline is, won’t you!”)

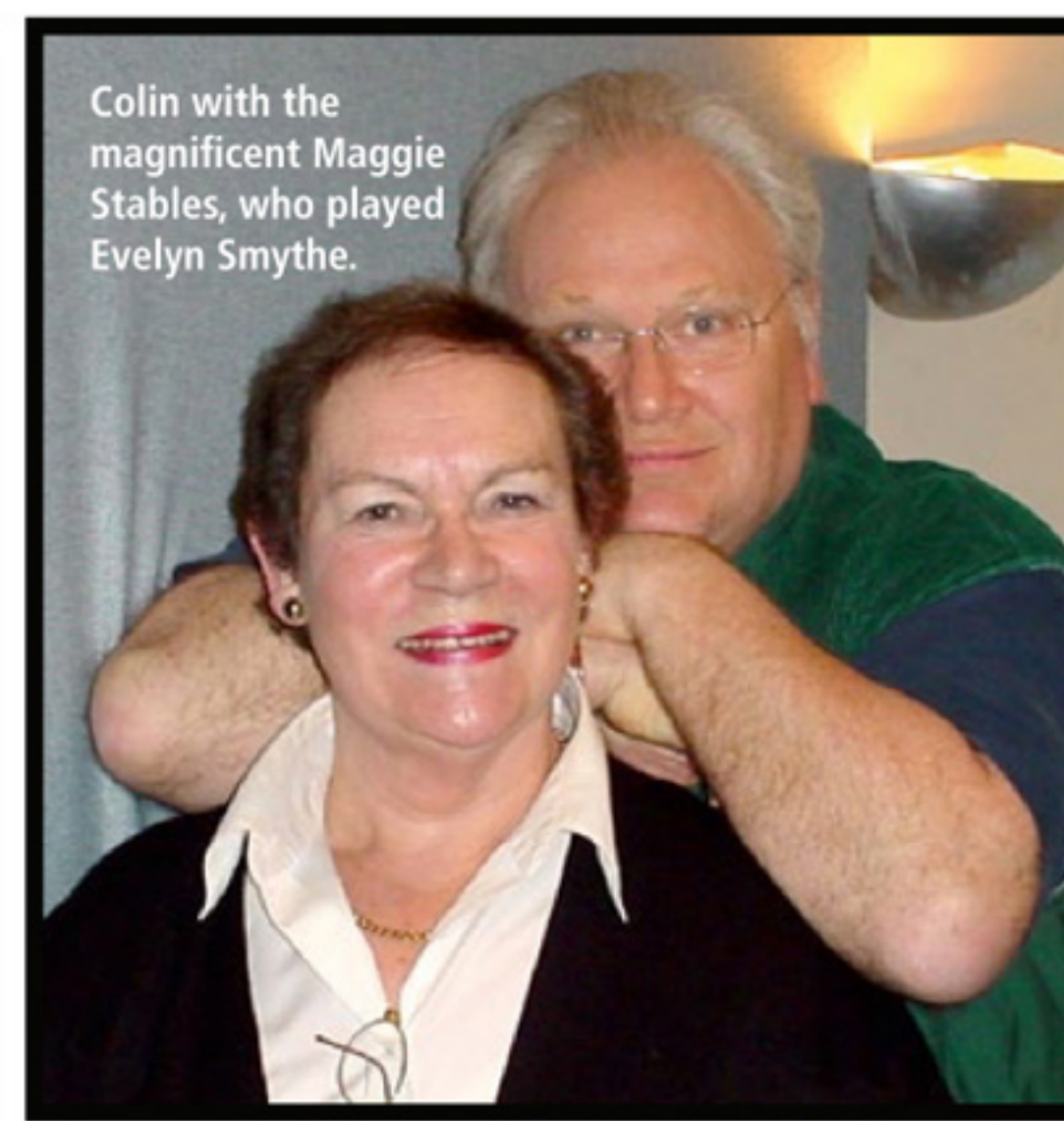
It’s clear that *Doctor Who* remains a very important part of Colin’s life.

“Oh, it’s been a *huge* part of my life,” he emphasises. “Of course it has. I played the part for three years, and since then, the part, and the ramifications of the part, have figured largely in my life. I got a lot of theatre work, because I’d played the part. I go to conventions, because I played the part. I do Big Finish, because I’m *still* playing the part! In terms of my creative life, it’s occupied half of my career!”

Away from *Doctor Who*, Colin’s recently found great success in the worlds of reality television, with appearances on *Pointless Celebrities*, *Come Dine With Me*, and I’m a *Celebrity*... *Get Me Out of Here!* – shows which he enjoys as a viewer.

“I certainly watch *I’m a Celebrity*, and I quite like the celebrity version of *Come Dine With Me* – cos we’re all voyeuristic, and I want to see what kind of house a Nolan sister lives in, and all that, like everybody else! I’m unashamed. And I watch *Celebrity Masterchef*, with a voiceover by the great and wonderful India Fisher. Yes, I enjoy watching them. That’s not to say I set my video recorder, and see every single one.

“I’ve reached a point in my life... I’m in my seventies, and they ask me to do these things. They won’t ask me much longer. I certainly wouldn’t have done it in my thirties, forties, or fifties, because it isn’t a career-enhancer. But it’s a way of having a bit of fun, it doesn’t detract from anything that I suspect I’ll be asked to do



Colin with the magnificent Maggie Stables, who played Evelyn Smythe.

in the future, and you get to go to Australia and eat ants! What more could you ask for?”

Earlier this year, Colin appeared in *The White Iris*, Episode 4 of the fan-produced online *Star Trek* spin-off series *Star Trek Continues*, which you can watch at www.startrekcontinues.com. Is he a fan of the show himself?

“If I were to say ‘I’m a *Star Trek* fan’, that would give the wrong impression,” he says. “I wouldn’t go to conventions, parting my fingers and saying ‘nanu nanu shazbat’ or whatever you’re supposed to say. But I watched several. I seem to always see the same one, which was *The Trouble with Tribbles*, for some reason. And the one about Apollo where Apollo gets bigger and bigger [*Who Mourns for Adonais?*] – I can’t remember the detail, but whenever I’d watch it, it was always that one, or *The Trouble with Tribbles*.”

The wider genre is very close to his heart.

“Science-fiction in general, I love,” he continues.

“It started when my father brought me back a book. He’d been on a plane to Africa, and he’d read *The Kraken Wakes* on the plane, by John Wyndham,

which he gave me and I read. I went out and got all the rest of John Wyndham’s – *Chrysalids*, and *Day of the Triffids*, and *Seeds of Time*. Then I looked for other, similar authors, and I found CS Lewis – *Perelandra*, and all that stuff – and then [Isaac] Asimov, and [Frederik] Pohl, and [Cyril M] Kornbluth, and [Robert A] Heinlein. I mean, my shelves in my downstairs loo – and it’s wall-to-wall shelves – I would say half of it is sci-fi. I was more of a reader than a watcher of it. And there are the *Dune* books – [Frank] Herbert, and all those – love ‘em!

“And straying into fantasy, the Thomas Covenant books, written by Stephen Donaldson, who I met at a convention. I was desperate to meet him, and it turned out he was desperate to meet me! So we had breakfast together, going ‘Oh, I love your work!’, ‘Oh, I love *your* work!’ And he dedicated one of his books; his next book that came out, he dedicated to me – which I think is a remarkable thing to do. To think the work you do can have that effect on other human beings...

“There’s a friend of mine who’s on the autistic spectrum, and he said that *Doctor Who*, while he was at school, being bullied, was the one escape he had, that kept him from thinking thoughts of suicide. And there are an awful lot for whom the programme we make as entertainment is a buttress in their lives. And that is very sobering. That does make you take a deep breath and think, ‘Maybe what I’m doing *is* worthwhile’.

“And then sci-fi appeared on television. Things like *Quatermass* – back in the late 1950s, I think. *Quatermass* was phenomenal – and, of course, then, shown once, on a Saturday night, no recordings, and you had to wait a whole week to find out what happened next! I *wish* the BBC would have the courage to do the real serial again. Not series where there’s a slight thing hanging over to next week. They’re frightened. They’re frightened that if they do that, people will stop watching if they miss one. But we didn’t miss them! God, you were back for the next episode of *Quatermass*. ►

“A Doctor Who audio story written by me would be interesting. I do have a story in mind...”



Ready to enter the jungle! Colin joins the 2012 series of *I’m a Celebrity... Get Me Out of Here!*



Star Trek Continues... with Colin Baker!

◀ “The *Star Trek Continues* thing came along because I was at a convention with a guy called Vic Mignogna, who does a lot of voiceovers for anime TV and games – and has clearly earned far too much money, cos he spends it making slavishly, wonderfully detailed replicas, if you like, of the initial series of *Star Trek*. New stories, completely new stories – but he’s built the set of the *Enterprise*, and proudly showed me round it. He said, ‘This material here, we found who made the original material, on the first set. They’d gone out of business, but they left the pattern with somebody, and I found someone to weave it, and it’s the same – and it’s three millimetres, like this one...’ I mean, he’d really created the *Enterprise*, perfectly. So I’ve actually sat in the chair... that wasn’t *actually* sat in by William Shatner, but it looks like it. And I think Vic Mignogna is brilliant as Captain Kirk.”

He’s probably even better than the real thing, Nick suggests.

“You may very well say that, but I couldn’t possibly comment,” says Colin. “And they’ve got the son of James Doohan, playing Scotty. It’s just beautifully done. The music...! It could only have been made by a true fan – but also, a total professional. Cos the crew were meticulous. And it’s just sitting there, fully, to view on the internet! It’s miraculous, what’s done out there now. So I have been in *Star Trek* and in *Doctor Who*!”

This brings him back to his earlier tangent of misrepresentation in the press.

“I was asked recently ‘Is there anything else you want to be in?’ You see, this is the danger, taking things out of context. I said, ‘I’d like to be in *Star Wars*’, and somebody said ‘What as?’ I said, ‘I think I’d make a great Wookiee’. In the paper, a couple of days ago – ‘Colin Baker wants to be a Wookiee in *Star Wars*’. NO I DON’T! Somebody asked me a question, what I’d like to be, and I jocularly said ‘a Wookiee’.”

On Twitter, Colin proudly self-identifies as a ‘grumpy old man’. Misreporting aside, what else riles him?

“The F-word, ‘favourites’,” he emphasises again. “‘What’s your favourite story?’, ‘What’s your favourite villain?’ – that gets me a bit grumpy. Intolerance. Like my intolerance of people who say, ‘What’s your favourite?’! Intolerance makes me grumpy.

“Cruelty to animals makes me more than grumpy – it makes me incandescent, which is why I’m a great fan of the very wonderful, very funny, and very compassionate actor Ricky Gervais. Ricky Gervais, on Twitter, is magnificent in the defence of animals. Fox-hunting gets me livid. I loathe the people who do it. I just can’t bear the fact that there are people out there who mistreat animals.

“What else makes me angry? Oh – litter. Rudeness. People in shops who file their nails, looking the other way, and say ‘Yeah?’ when you come in. America has many faults, but if you go into a shop in America – ‘Hello, my name is Mehitabel, can I help you?’ And *that* irritates me, cos I don’t want to know her name!” Nick and Colin both laugh. “No, that’s not true,” says Colin, “but it was a good gag. Oh, there’s so many things that irritate me. People who say, ‘should of’. That massively irritates me. It is creeping into the BBC, I am sad to say. And the other one is people who say ‘haitch’.

“But I get all that out of my system,” he points out. “I’ve been writing for the *Bucks Free Press* for the last... well, on August the something, it’ll be 20 years exactly. I’ve written a-thousand-and-twenty-something columns, not having missed a week.



The adventure continues...
Colin with his latest companion,
Constance (Miranda Raison).

“It breaks my heart that the Conservative party is hell-bent on removing the BBC’s funding.”

I think it might be, *must* be, some kind of record. Are there any other columnists who have never missed a column...? You know, they’d normally say, ‘Colin Baker is on holiday’? But when I’m on holiday, I still send one in!”

As Nick’s allotted time with Colin draws to an end, there’s time for one more subject close to Colin’s heart – the present and future of the BBC.

“Oh, my heart breaks for the BBC,” Colin laments. “There are so many things about our past that I realise how lucky we were, the people of my age, who grew up through the 1950s and 1960s. Having the BBC is right at the centre of that. When it was the Home Service and the Light Programme, and BBC1 – no, it was just ‘the BBC’ wasn’t it, it became ‘BBC1’ when ‘2’ came along – and it was just miraculous that there were people out there making radio programmes and television programmes to communicate with us.

“And the licence fee? *Of course* it’s worth it! We should cherish the BBC like a pearl in the middle of the great shell of Britain. It breaks my heart that the Conservative party is clearly hell-bent on removing its autonomy and its funding, so it will turn out to be just like ITV, and Sky, and everything else, funded by advertising and controllable by people with lots of money. Yes, there may have been, at some point in the past, a left-wing bias. There are worse biases! There might have been a left-wing bias, but it really isn’t evident – and if you think people like Jeremy Paxman are left-wing, you need to go and have a lobotomy!

“So it’s just awful that, systematically, they are disabling it. The licence fee is going to be frozen for five years, and you won’t be able to prosecute people for not paying it, which means all our money is going to be tied up suing people for the money they should have paid instead of making programmes. I mean, it’s already been emasculated to the extent that you’d be hard-pressed to do regular *Plays for Today* any more – a one-off play by a great writer on a great subject – because it’s just not financially viable.

“It has fragmented, perhaps beyond reason. BBC One... I don’t know what number it goes up to now. BBC Nineteen? But digital radio is brilliant. I’ve got one in my car, now, and I can get 1, 2, 3, 4, 5, 6, 7, 8, 9, 10! But none of that would happen if they really have to go out for funding.

“Now they’ve got rid of the old Television Centre, and they’ve built something that looks remarkably like it somewhere else. Why? I will have a private bet with you that, 12 years from now, someone in Manchester will say, ‘I’ve got a great idea – why don’t we move the BBC to London, where everybody is, all the creatives are?’ ‘Yeah, great idea’ – and they’ll close *that* down and demolish it.”

“Please let us keep it,” he concludes. “The BBC is like Winston Churchill. I know we’re picking away at his reputation now, but nonetheless... They are bastions of what we were, and had become. Just leave ‘em alone, let ‘em stay as they are. But that’s just my opinion...” **DWM**

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ONE GIANT LEAP

Ellis George, who played schoolgirl Courtney Woods in last year's series, tells us what it's really like to appear in *Doctor Who* – and become the first woman on the Moon.

INTERVIEW BY
GRAHAM KIBBLE-WHITE

"O

h, I remember it! I must have woken at six in the morning, had breakfast, then went down to the car. So I'm in the car, being driven somewhere – I don't really know where – and I'm just thinking, 'I'm in *Doctor Who* now!'"

Talking to Ellis George, the excitement of that moment she began work on *Doctor Who* is still completely present, even though it happened over a year ago.

Ellis performed in four episodes of Peter Capaldi's debut series playing Coal Hill schoolgirl Courtney Woods. Although her first two appearances – in *Deep Breath* and *Into the Dalek* – afforded her just one line per episode, the role was then ramped up to full-on guest star status in *The Caretaker* and *Kill the Moon*, where her character became the first woman to step out on to the lunar landscape.

One giant leap for a 16-year-old living in Barking, East London. "I turned 16 last August," she tells *DWM* as we rewind to the beginning of our chat. "I'm the youngest in my year, everybody else is 17. It's because my birthday is on the 30th, if it had been on September the first, I would definitely have been in the year below. And being the youngest can be hard... particularly if you're also one of the shortest. But when everyone's turning 30, I'll still be 29, so I'll quite like that."

It's this sense of indefatigability that is most apparent during our conversation. Asked, inevitably, what inspired her to get into acting, Ellis says: "I just thought that the people you saw on screen were the people you saw on screen."

I didn't know how you got into it.

But I remember watching [American



Courtney Woods and friends loiter outside the gates of Coal Hill School.

supernatural teen sitcom] *That's So Raven* on the Disney Channel – everyone my age watched the Disney Channel – and there was a little girl in it, an annoying little sister, and I thought, 'I could play her. I'm basically her already.'

"I've always been very confident, I've always been, like, 'Everybody! Look what I can do!' So it was only a matter of time before someone said, 'You should put her in a drama class.'"

It was at the suggestion of her mother that, during year 8, Ellis began attending the Young and Talented Stage School in Bethnal Green, London. Despite not enjoying her first lesson, she eventually took to it.

"It's one of the best things I've done. Meeting people through drama is different to meeting people through school because you know you're going to have something in common with them."

She initially studied singing, dancing and acting, but when she got older she specialised in the latter,

moving to the school's Broadway Youth Theatre in Barking.

"I prefer straight acting so much. *So much*. When I'm performing, I feel very free and happy. Things that can make boys feel like that are probably playing football and winning a match. But for me it's acting, roller-skating and baking. I love to bake cupcakes, it's one of the funnest things you can do."

Having joined a talent agency, Ellis' first TV work was shooting a TV commercial.

"That was for hot chilli sauce and I'm not actually a chilli person," she laughs. "But luckily they gave me the sweet one to eat, otherwise I would have actually run off set. *Doctor Who* was the second thing I did..."

It began in the usual way, in late 2013.

"My agent called and said, 'I've got an audition for you,' and I was, like, 'Oh, okay...' because I hadn't had any for a little while. I'd been waiting. Then she said, 'I can't tell you what it's for right now, I'll tell you when you're on your own.'"

"I remember watching the Disney Channel and seeing someone playing an annoying little sister. I thought, 'I could play her. I'm basically her already!'"

◀ Such is the heightened levels of secrecy around *Doctor Who*. And when the information was finally imparted, Ellis was thrilled.

"I was like, 'What? Me? You're not joking are you?' Bear in mind I hadn't even got the part, just the thought of auditioning for *Doctor Who* was amazing. That was just one of the greatest times ever."

Her enthusiasm continued unabated into the audition itself.

"I met the casting director Alice [Purser, actually casting associate of Andy Pryor, who's been *Doctor Who*'s casting director since 2005]. I've always loved casting directors, but she must be one of my favourites. We got talking – because that's what you do beforehand. And it just so happened we were both using 'babe' a lot. I was like, 'Yeah, I've got this weird thing where I keep saying that.' She said, 'Really? That's happening to me too. Me and my boss are always like: *Hey babe!*' So I felt comfortable doing the reading."

What she read was one solitary line: 'Go on then, do it.' It's what Courtney says unkindly to Clara in *Deep Breath* during a flashback to an out of control lesson, just after the harried teacher has threatened the class: "If you don't stop it, I'm going to have each and every single one of you kicked out of this school."

"That was it. 'Go on then, do it.' That was all I thought my character was going to say. But I was excited with just the idea of being in an episode, even if it was only going to be for two seconds. I thought, 'I can't wait to tell everybody.'"

News that she'd won the role followed swiftly.

"I was at home, getting ready to go out and see my friends. My agent called and before I picked up I was thinking, 'Okay – interesting.'"

Despite her excitement, Ellis had consciously not given further thought to the possibility she might be in *Doctor Who*, "otherwise it plays on your mind," she says.

"My agent said, 'How was the audition?' and I was like, 'Oh it went really well. I really got on with the casting director.' She then said, 'Ah, okay – because you got it.' I had to control myself so I didn't scream down the phone. Finally, I said, 'Oh gosh, thank you so much!' and I ended the call. Then I called my mum: 'Mum, Mum – I've got it! I've got *Doctor Who!*' She was on a packed train, on her way home from work. She said, 'Oh my God! I can't wait to scream!'"

As for Ellis, a night out was still on the cards.

"I went to my friend's house, and I was really smiley. Everyone was asking me, 'What's going on with you?' I was, like, 'I'm just very happy. Happy. You'll see...'"

Naturally, now she'd landed the job she still wasn't allowed to talk to anyone about it outside of her immediate family.

"It was exciting and frustrating," she recalls now. "I was so thrilled to tell my friends, like, you know, 'Look what I've done'. Obviously, they're all very smart and they're A-star students. But I'm... I'm talented in other ways. It was one of those things: 'You can be an A-star, but I've got into *Doctor Who!*'"

On the morning of Tuesday 17 December 2013, the readthrough – Peter Capaldi's first-ever *Doctor Who* readthrough, took place. And Ellis was there.

"I'd never been to real one before, but I thought it was going to be a bit like the readthroughs we did at drama school. I was thinking, 'This won't be bad, it won't be too big a deal'. I walked in and *everybody was there.*"

With this being the new Doctor's entrance, everybody was indeed there.

"They had the person for make-up, the person for costume – everybody. It was so interesting to me



Courtney in school...

"Peter Capaldi was really helpful. He's such a big name, why would he want to help me? But I was very happy that he did!"



... and out of class!

because I'd never had to read in front of so many people." Even Ellis, who, as we've learnt isn't phased by much, felt intimidated. "I was around so many 'big' people. I'd say I was scared. I was like, *read properly, don't mess up*. Although... I did."

Understandably, the enormity of the situation took its toll.

"I lost concentration, I looked away for a second, and then it was my line. They were going, 'Courtney? *Courtney?*' And I was: 'Umm... yeah'. All the time I was thinking, 'Oh my gosh, I need a break. I need to get some fresh air.'"

As for meeting Peter, she remembers: "He came in and said hi, and I was like: *Oh my God, Peter Capaldi has actually said hi to me!* I was so shocked. He said, 'Who are you playing?' and I told him, 'Courtney'. 'Ah. Interesting. Interesting.' All the time I was thinking, 'I seriously just met the Doctor. I can tell people I have met *the* Doctor.' Who can say that? Not many."

She found him instantly engaging as the table read began.

"He's one of those people who really tells the story. It was so interesting, he drew you in and it made me feel like I couldn't wait for them to film it. It was the same with Jenna [Coleman]."

Indeed, this was the first real run-out for the new Doctor's relationship with Clara.

"They worked so well together. They fed off each other," reckons Ellis. "They hadn't really done anything together before, but they were like best friends should be."

The following month – January 2014 – shooting began on *Deep Breath*. "All I saw as they drove me onto set were trailers, trailers, trailers and more trailers. Then I knew: 'It's real now!'"

Filming the rowdy classroom scene gave Ellis her first real opportunity to act opposite Jenna.

"She was very easy to work with – I just wanted her to realise that I'm not actually like my character. I am nice! I promise you! But it was really fun."

Around this time Ellis discovered Courtney was to return for two more episodes, and in a larger role.

"I was so proud. Because I'm very... I love myself. I am very proud and I like to thank myself for what I've done. If there's anyone else to thank, I'll thank them too. But I did feel, 'Well done to you, El. You did this. You auditioned for it. You got it.'"

Did Ellis ever discover if this was something that had always been planned for Courtney? Or if it were a reaction to how she'd be performing in the role thus far?

"I didn't actually ask. I should have. But someone – I forget who – did tell me that Courtney was supposed to only be in the first two, but they liked me and they wanted more."

Filming on the show coincided with revision for Ellis' exams at school. Surely learning lines alongside her studying was a bit of a tough ask?

"Do you know what? Lines aren't too bad. If you're in a play, it's much harder, but with filming, you're only doing certain little sections of the script each day, so you can prepare for that. There isn't lots and lots of dialogue."

At this point, Ellis was travelling between home and the studios in Cardiff.

"They were asking for me maybe once or twice a week. When I got to the later episodes, I'd stay there for maybe three days – and then a week.

"Each and every day I was on set I was learning. With acting, I try as hard as I can to pick it up – but a lot of the time you could see that on my face. I know that's a weird thing to say, I know I'm an actress and I should be able to hide it, but my facial expressions really, really show how I'm feeling."

FINDING COURTNEY

Casting Associate Alice Purser gives us an insight into the casting process...

Hi Alice. Can you remember what the brief was when you were casting Courtney?

"We were looking for someone with a lot of attitude, someone who would really give Miss Oswald a run for her money in the classroom. But, like a lot of the briefs we are given, we didn't really know much more than that at the time, or how the part would develop over the series."

What do you remember about Ellis' audition?

"She was very open, enthusiastic and very up for trying different things. She says she only had one line at the audition, but we always do several takes, and she managed to make it feel spontaneous each time. She also had to do a fair amount of improvisation before delivering her line, and I have to admit she was so funny it was difficult not to laugh!"

Ellis recalls you and she struck up a bit of a rapport at her audition (specifically over the use of the word 'babe') – is that how you remember it?

"I would say Ellis' recollection is pretty accurate! There were certainly a lot of laughs but, humour aside, Ellis knows



when to focus and approach things seriously. That's definitely the right balance to strike in this industry."

Have you any advice for young actors hoping to follow in Ellis' shoes?

"It sounds obvious, but just take part in as much drama as possible, in and out of school, to build up as much experience as possible. That way you'll have plenty to draw from when going up for professional parts."

It was something she had to learn to control. Nonetheless, sterling encouragement came from leading man Peter.

"He was great, really helpful. He didn't ever think, 'Oh God, why am I acting with her?' It was more like, 'Okay, so let's find a way for you to do this. Maybe think about it this way...' I was so surprised. He's such a big name, why would he want to help me? But I was very happy that he did! Very happy!"

One morning brought a particular thrill as she was being driven to set, in the company of her mother, who was chaperoning her that day.

"We were in the car with Samuel [Anderson – Danny Pink] and I was like, 'Mum, Mum. You know the guy from *Gavin & Stacey*? He's definitely the guy.' She said, 'What?' So I asked him if he was, and he said, 'Yeah, I was. Wait a minute – how old are you?! Weren't you a bit too young to watch that?' [*The series ended in 2010 – Ed*] I told him I'd watched it when I'd got older.

"My friend's obsessed with that show, so when I was finally allowed to tell her I was in *Doctor Who*, I also added, 'And guess who I'm working with? Fingers from *Gavin & Stacey!*'

"Danny was cool, though, because he lives not all that far from me in London. A couple of train stops.

So we got to talking about slang and stuff like that."

Inevitably, as Ellis' stint on *Doctor Who* continued, she began to acclimatise to working with the stars.

"Yeah, I did just start seeing them as Peter and Jenna," she confirms. "My friends would say to me, 'Why are you calling them that? That's not Peter! That's the Doctor!' And I'd be like, 'Oh yeah, sorry, I forgot...' So that is a bit weird I call them by their first names, but that's how I see them. It was very cool because by the end I was very comfortable with it just being another day at work."

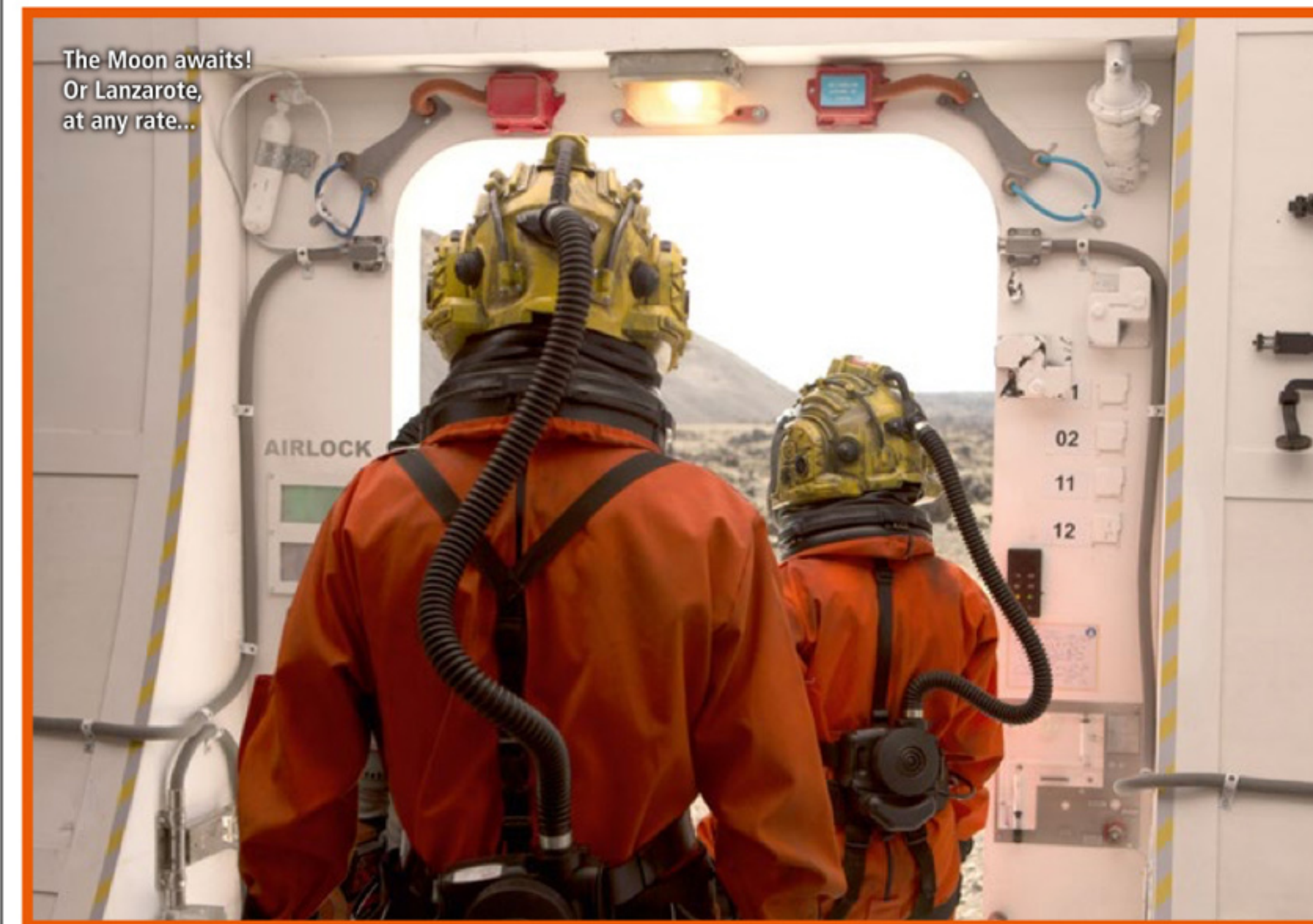
Something that very definitely wasn't just another day at work was flying out to Lanzarote to shoot on the volcanic landscape near to the Volcán del Cuervo for the exterior sequences in *Kill the Moon*.

"As you said that," laughs Ellis, "I was looking at the screensaver on my computer, which is of the Moon!"

It had never occurred to her that her stint in *Doctor Who* might involve overseas travel...

"I didn't even know they did that. I really didn't.

Every week they would excite me with something new. For a long time I didn't even know I was going to be in that episode. And then when they told me, I was thinking, 'My gosh, why does everyone know this and I don't?' ▶



The Moon awaits! Or Lanzarote, at any rate...

Ellis George says she got on very well with fellow co-star Hermione Norris, who played Lundvik.

◀ “It was really good. I’d never been to Spain, although I’ve been to most other countries, and it was such a weird feeling. ‘Really? You guys are doing so well in fulfilling my dreams, because I really want to go there.’ I was so happy.”

For Ellis, the shoot took “two or three days. The day I came back and I had my History exam. But I got to try paella. That was nice.”

As her cast mate Hermione Norris (Lundvik) reported at the time: “It was a stunning landscape but it was challenging in surprising ways, because of the nature of the spacesuits being restrictive. You can’t hear, can’t see, can’t breathe. Plus there’s 40-degree heat and lack of spatial awareness.”

“The first thing I had to do was get into that spacesuit,” remembers Ellis. “And it was one of the hottest days of the year. I had to breathe it out, breathe it out, breathe it out. But everybody in the crew – even the sound guys – were trying to help me. I was saying to them, ‘I’m going to do this, guys! We’re going to get these shots!’”

The story, in fact, was brimming with physical challenges for Ellis. One sequence featured her floating inside a space module, while a spider-like creature readied to strike.

“That was cool. I’ve never been on a wire before, which was fun. I had a stunt double up there as well, but they also showed me how to do it. I’m not very good with heights, but there I was, floating.”

“Then they said, ‘Okay, you’re going to have to catch the yoyo’ [which the Doctor throws, in an effort to help Courtney escape]. And you’ll have to try and move – but don’t move too much... But move.’ I was like, ‘Hmm. I’ll try and do that, but let me just tell everybody – can’t catch. No good.’ I played netball at school and I was alright at that. But catching small things? It takes a lot of effort and concentration. So I think I did manage to catch it once, and that was great – except we couldn’t use the shot. ‘Umm. Okay. Don’t worry, throw it again...’”

That sequence ended with Courtney putting down a space arachnid with a can of disinfectant spray.

“I screamed for real at that thing, because I hate spiders. I will never deny it. They scare me a lot, and those things looked so real, I wasn’t sure I could do it.”

Ellis, Hermione and Jenna were also called upon to perform that *Doctor Who* requisite – running up a corridor (in slow motion) while explosives mushroomed around them. It was another moment Ellis found a little bit frightening.

“Although I think I was the only one who was scared – but I haven’t had special effects go off behind me before. It was crazy. I just didn’t want to look back, because I think I would have gone, ‘Oh



“I would love to be a companion, although Jenna is so good, doing better would be hard...”

my God! Aarrgh!’ But when I’d done it, I was looking at it on the little TV screen they have on set to watch stuff back. I thought, ‘That’s really cool! I can’t wait for everybody to see this, they’re going to love it.’

“I loved Hermione,” she adds, reflecting on the day’s work. “If you ever get the chance to meet her, to interview her – do it. She is so, so cool. When we were doing that special effects stuff, Hermione and I were sitting outside in the sun, and we just started talking about sweets. Which ones we like, which ones are weird... but we still like them. It was a great conversation.”

The crux of *Kill the Moon* was the debate towards the end of the adventure where Clara, Lundvik and Courtney try to decide whether or not they should destroy the creature incubating inside the satellite. A big scene, undoubtedly, but by this point for Ellis it was another day on *Doctor Who*. Nonetheless she concedes, “it was quite hard to snap into it. If you ever see actors on TV snap into emotional crying, you have to give them props, because it’s very hard. It’s like, ‘Scene! Okay! Let’s go!’”

With fans having spotted Ellis shooting on *Doctor Who* at a number of locations, rumours circulated – briefly – that she was to become a fully-fledged companion. It was a secret thrill for the teenage actress.

“I would have loved that,” she says, “although I did think Jenna’s such a good companion, doing better than her would be really hard. But... aww, that would be so much fun. So much fun.”

When her episodes aired last year, Ellis tells **DWM** she felt “happy and proud”. It also reinforced her belief that acting is the career she wants to follow.

“It made me realise this is definitely for me. I can’t think of anything else I would enjoy as much.”

The response online was also buoyant.

“It went crazy! #CourtneyWoods was trending on Twitter. ‘I’m trending! I’m number nine in the UK! Me!’ The fans were just amazing, they were really nice. I’ve never met anyone who said to me, ‘I hate her so much’. It’s always: ‘She’s really nice, she seems really cool’. I’m like, ‘Yeah, I am!’”

Even now, Ellis still feels very much a part of *Doctor Who*, and by the time this issue goes on sale will have made her convention debut at The Time of the Doctor event at the Birmingham Hilton Metropole Hotel in early July.

“What I learned on set is that *Doctor Who* doesn’t go away. Once you’re in it, you’re part of it forever. And it’s great, I love it. So if I see something about *Doctor Who* I’ll retweet it. I can’t wait for the next series, it’s going to be very interesting...”

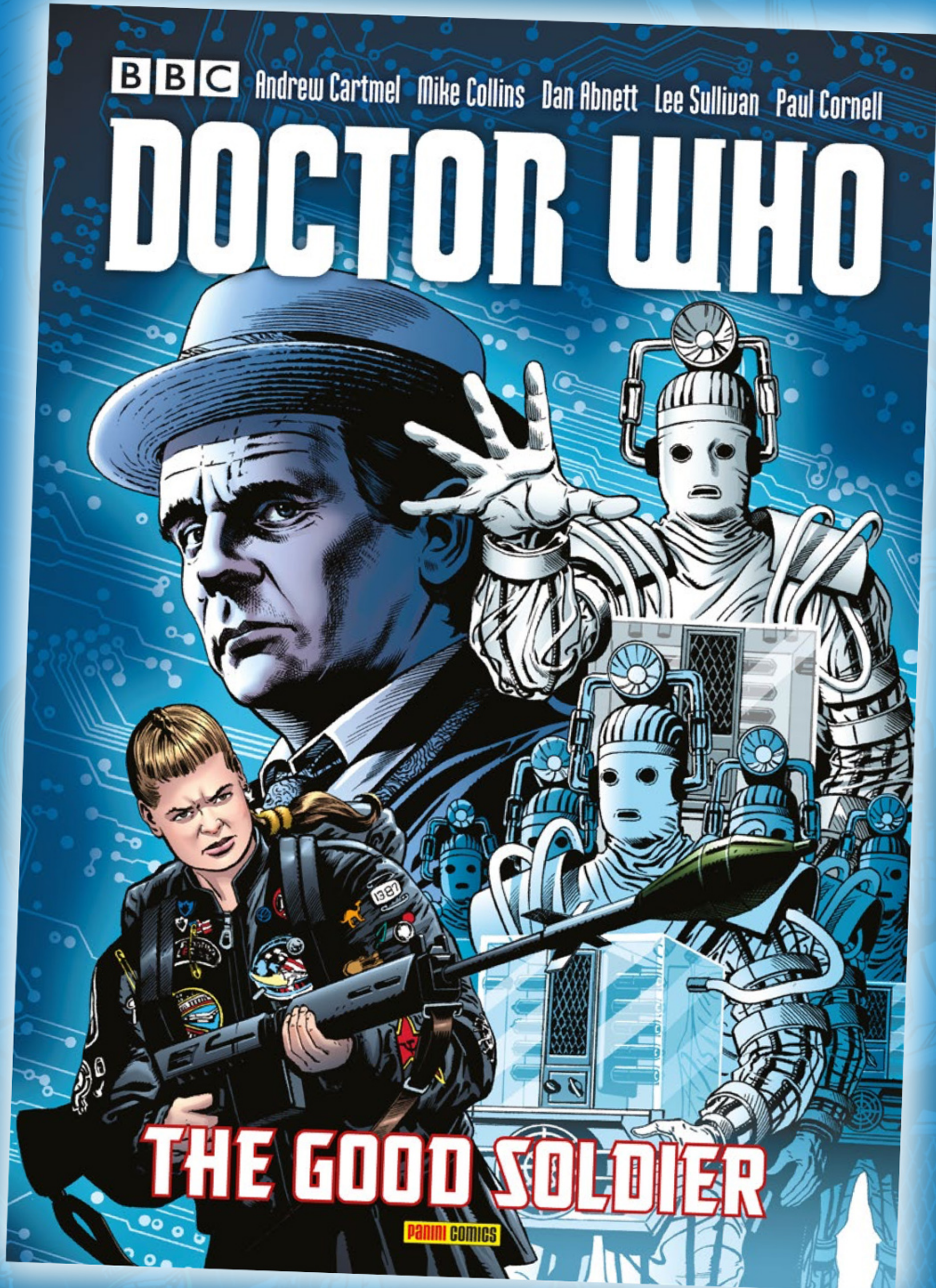
Right now, though?

“It’s back to auditioning. Everyone always thinks if you got one role, you’ll get everything. But being an actor is never going to be easy. However, it’s what I’m good at and it’s what makes me happy. It’s just a case, now, of waiting for what’s next. What’s new.” **DWM**

Terrifying arachnids on the Moon!



OUT NOW!



The latest Comics Collection of Seventh Doctor adventures
from the pages of Doctor Who Magazine!

THE **DWM** 2014
SEASON
SURVEY

PLUS MERCHANDISE POLL



You sent in your poll forms in your thousands – and now, at last, it’s time to reveal what you thought about the Twelfth Doctor’s first series...

RESULTS COMPILED BY **PETER GRIFFITHS** | COMMENTARY BY **THE DWM TEAM**

★ FAVOURITE STORY ★

RANK	EPISODE TITLE	AVERAGE
1	<i>Mummy on the Orient Express</i> (by Jamie Mathieson)	8.78
2	<i>Flatline</i> (by Jamie Mathieson)	8.42
3	<i>Dark Water/Death in Heaven</i> (by Steven Moffat)	7.90
4	<i>Last Christmas</i> (by Steven Moffat)	7.87
5	<i>Listen</i> (by Steven Moffat)	7.84
6	<i>Deep Breath</i> (by Steven Moffat)	7.77
7	<i>Time Heist</i> (by Stephen Thompson & Steven Moffat)	7.12
8	<i>Into the Dalek</i> (by Phil Ford & Steven Moffat)	7.10
9	<i>Robot of Sherwood</i> (by Mark Gatiss)	6.67
10	<i>The Caretaker</i> (by Gareth Roberts & Steven Moffat)	6.66
11	<i>Kill the Moon</i> (by Peter Harness)	6.10
12	<i>In the Forest of the Night</i> (by Frank Cottrell-Boyce)	5.24

JAMIE MATHIESON SAYS: “A big thank you to all the readers who voted for *Mummy*. As with every episode, it was very much a team effort and I’d also like to thank the vast array of talent both in front of and behind the camera that made my script look so good. It really feels like everyone brought their A game. But you don’t need me to tell you that, you’ve seen the episode. And voted for it in your droves. Which from the überfans who buy **DWM** means a hell of a lot. Thank you! I will proudly add the award to the others (there aren’t any) currently sitting on my mantelpiece.”

YOUR VERDICT: We asked you to give a score out of 10 for every story from Peter Capaldi’s first series as the Doctor, plus the 2014 Christmas Special. As usual, every story picked up a wide range of scores, with every single story being nominated by somebody as their favourite. Ultimately, Jamie Mathieson’s *Mummy on the Orient Express* emerged as the clear winner, with an average score of 8.78 – the highest score for a **DWM** Season Survey winner since *The Pandorica Opens/The Big Bang* in 2010. Reader Laura Hugill from Leeds summed up the thoughts of many: ‘Wow, wow, wow! So scary – the Mummy was terrifying! The emotional turmoil of Clara, and the dream team of Peter Capaldi and Frank Skinner – *Doctor Who* at its absolute best!’ *Flatline* – Jamie Mathieson’s second episode for the season, after *Mummy on the Orient Express* –



Poll-topping *Mummy on the Orient Express*.



Runner-up, *Flatline*.

finished in second place in the survey. ‘Gripping from start to finish, with some of the best effects of the series,’ wrote Finlay Worrallo of Richmond, North Yorkshire. ‘The Boneless were an original and frightening monster, which could surely return in a few years. Maybe the Doctor could be trapped in their universe? Or the families of the Boneless from *Flatline* wreak their revenge on humanity? There’s a lot of potential there!’

Steven Moffat’s macabre two-part season finale *Dark Water/Death in Heaven* took the bronze medal position, with some readers pointing out particular highlights. ‘The volcano scene between Clara and the Doctor – and the subsequent TARDIS scene – was electrifying and heartbreaking,’ wrote Vanessa Body of Keynsham, near Bristol, ‘and Michelle Gomez as Missy was a triumph!’ Fourth place went to the 2014 Christmas Special, *Last Christmas*. ‘This episode was a real return to form for Steven Moffat,’ wrote Simon Parsons of Canterbury, who nominated it as his personal favourite. ‘The Twelfth Doctor’s personality seemed to have settled down, and the dream-within-a-dream setting was inventive, if slightly predictable. And how marvellous to see Michael Troughton appear in the show. Overall it was brilliant festive fun, and I found myself wishing that Faye Marsay’s

★ BEST MALE GUEST STAR ★

RANK	ACTOR (CHARACTER)	% VOTE
1	Samuel Anderson (Danny Pink)	19%
2	Frank Skinner (Perkins)	17%
3	Dan Starkey (Strax and Ian)	11%
4	Nick Frost (Father Christmas)	11%
5	Peter Ferdinando (Half-Face Man)	8%
	Others	34%

YOUR VERDICT: In a series which provided a number of guest actors to shine, Samuel Anderson eventually emerged in top position for his portrayal as Clara’s ultimately doomed boyfriend, Danny Pink. ‘I completely fell in love with Danny during this series,’ wrote Lisa Morley of Luton. ‘I was completely on his side when the Doctor was tearing him off a strip in *The Caretaker*, and I was devastated when he was eventually turned into a Cyberman and saved the day. The fact that I was reduced to tears was so much down to Samuel Anderson’s wonderful performance. I hope there can be some way to bring him back!’



Sam Anderson was popular as Mr Pink.

Frank Skinner won many plaudits for his role as Perkins in *Mummy on the Orient Express*. ‘I was a bit cynical that Frank would be a good fit for *Doctor Who*,’ wrote Kevin Saxton of Grimsby, ‘but I ended up having to eat my words. He was absolutely brilliant – and by the end of the story I found myself wishing that he really *would* be the Doctor’s next companion.’



In the Forest of the Night won over many fans, in spite of its low overall placing in the poll.

Shona would hop into the TARDIS as the Doctor’s next companion.’ Steven Moffat’s *Listen* finished in fifth position, but it was one that many readers suggested might be the overall winner. ‘The best story this season was, without a doubt, *Listen*,’ wrote Mike Porter of Brighton. ‘It was so beautifully written, with an intriguing idea behind it; truly, a *Doctor Who* story for the connoisseur.’ Sixth place went to the opening story of the season. ‘*Deep Breath* was the perfect introduction for Peter Capaldi’s Doctor,’ enthused Deborah Webb of Ealing. ‘I was breathless with excitement after watching it!’ Just one place behind *Deep Breath* was Stephen Thompson and Steven Moffat’s *Time Heist*. Ray Stent was a fan of this episode: ‘*Doctor Who* meets *Hustle*! *Time Heist* was terrific – a great, simple-to-follow

plot, with laughs and frights in equal measure. And Jonathan Bailey as Psi was HOT!’ *Into the Dalek*, written by Phil Ford and Steven Moffat took eighth place in the poll. ‘Since I was a child, I’ve been fascinated by what is contained within the armoured shell of a Dalek,’ wrote David Knight of Surrey. ‘This fantastic episode gave me the chance to find out. Thank you, Phil Ford!’ Finishing in ninth position, Mark Gatiss’ *Robot of Sherwood* was ‘the most fun story of the season with two great guest leads,’ according to Neil Marsh of Bromley, while Duncan Bent of Swindon thought that tenth-placed *The Caretaker*, written by Gareth Roberts and Steven Moffat, was ‘a welcome spot of fun amid some altogether darker episodes during the year.’ The two stories which finished at the bottom of the poll – *Kill the Moon* and *In the Forest of the Night* – came in for a fair bit of criticism from readers, partly for their poor grasp of science, but often for just being ‘silly’. Nevertheless, both tales still had their fans, with Kelly Simpson of Bangor praising ‘that brilliant scene at the end of *Kill the Moon*, where Clara basically tells the Doctor to get lost. Fantastic writing from Peter Harness.’ Cameron Jenkins of Durham said of Frank Cottrell-Boyce’s *In the Forest of the Night*, ‘I know many people thought this episode was daft – but if you take it as a fairytale, and stop thinking of it as science-fiction, then there was a lot to enjoy. The sight of London overgrown with trees at the top of the episode, is surely one of *Doctor Who*’s all-time most memorable visuals.’

★ BEST FEMALE GUEST STAR ★

RANK	ACTOR (CHARACTER)	% VOTE
1	Michelle Gomez (Missy)	33%
2	Neve McIntosh (Vastra)	11%
3	Ingrid Oliver (Osgood)	10%
4	Faye Marsay (Shona)	9%
5	Jemma Redgrave (Kate Lethbridge-Stewart)	9%
	Others	34%

YOUR VERDICT: It probably comes as no surprise to see Michelle Gomez sweep to victory here for her portrayal of Missy – *aka* the Master! ‘I’ve always loved Michelle Gomez, having first come across her as the monstrous Sue White in *Green Wing*,’ wrote Charles Melbury of Belfast. ‘In *Doctor Who* she was everything I imagined – she truly seems to have something Satanic about her. She was perfect for playing a female version of the Master!’ It has to be noted that not everyone liked the idea of the Master becoming the Mistress. However, the comments from Laurie McHale were common among those who were less keen on the gender change: ‘While I confess to not being sold on Missy as a concept, as far as Best Female Guest Star is concerned, it would be simply churlish and unfair to not give all due recognition and praise to Michelle Gomez’s superb performance.’

Michelle Gomez’s win left Neve McIntosh, Ingrid Oliver, Faye Marsay and Jemma Redgrave scrapping for the runners-up positions, with Neve’s portrayal of Madame Vastra ultimately giving her the edge over the others. ►



Michelle Gomez made her mark as Missy.

NUMBER CRUNCHING!

■ The average voter is 36 years old, and has been reading *Doctor Who Magazine* for the last 20 years. However, this doesn’t really tell the full story, with a wide spread of voters across many ages. The youngest voter was nine years old, and had only recently started reading **DWM**, while the oldest was 69, and had been reading the magazine since the very first issue in 1979.

■ Overall, the 2014 series received an average score of 7.29 out of 10 – making it, by a whisker, the lowest average score for a twenty-first-century season of *Doctor Who* in terms of **DWM** Season Surveys. The 2008 series remains the best received year, with an average score of 7.96 out of 10.

■ The Under-18s were the most generous markers, choosing *Mummy on the Orient Express* as their favourite story with a score of 8.87. In second place was *Dark Water/Death in Heaven* (8.78), followed by *Flatline*

(8.57), *Last Christmas* (8.35), *Deep Breath* (8.03), *Listen* (7.97), *Into the Dalek* (7.63), *Time Heist* (7.63), *Kill the Moon* (7.27), *The Caretaker* (7.16), *Robot of Sherwood* (6.89) and *In the Forest of the Night* (6.05).

■ The 18-39 age group also nominated *Mummy on the Orient Express* as their winner, with a score of 8.76. This was followed by *Flatline* (8.46), *Last Christmas* (8.18), *Dark Water/Death in Heaven* (8.05), *Deep Breath* (7.94), *Listen* (7.74), *Into the Dalek* (7.02), *Time Heist* (6.94), *Robot of*

Sherwood (6.84), *The Caretaker* (6.72), *Kill the Moon* (6.29) and *In the Forest of the Night* (5.30).

■ The 40-and-overs were generally the stingiest markers. Their scores were: *Mummy on the Orient Express* (8.77), *Flatline* (8.40), *Listen* (7.95), *Deep Breath* (7.69), *Dark Water/Death in Heaven* (7.66), *Last Christmas* (7.57), *Time Heist* (7.12), *Into the Dalek* (7.08), *Robot of Sherwood* (6.53), *The Caretaker* (6.52), *Kill the Moon* (5.85) and *In the Forest of the Night* (5.05).

★ FAVOURITE VILLAIN ★

RANK	VILLAIN (ACTOR)	% VOTE
1	Missy/The Master (Michelle Gomez)	39%
2	Half-Face Man (Peter Ferdinando)	17%
3	Sheriff of Nottingham (Ben Miller)	14%
4	Rusty the Dalek (Nicholas Briggs)	12%
5	Ms Delphox/Madame Karabraxos (Keeley Hawes)	9%
	Others	9%

YOUR VERDICT: This category was a no-brainer for many. ‘Michelle Gomez as Missy. Wow, I adore her!’ wrote Paul Morgan. ‘I can’t wait to see her

Michelle Gomez’s Missy was the most popular villain of the year!



★ BEST WRITER ★

RANK	WRITER	% VOTE
1	Jamie Mathieson (<i>Mummy</i> and <i>Flatline</i>)	56%
2	Steven Moffat (Various episodes)	33%
3	Mark Gatiss (<i>Robot of Sherwood</i>)	4%
4	Gareth Roberts (<i>The Caretaker</i>)	2%
5	Peter Harness (<i>Kill the Moon</i>)	2%
6	Phil Ford (<i>Into the Dalek</i>)	1%
7	Steve Thompson (<i>Time Heist</i>)	1%
8	Frank Cottrell-Boyce (<i>In the Forest of the Night</i>)	1%

JAMIE MATHIESON SAYS: “Wow. This is something else. To get this award in my first year on *Doctor Who* is quite an honour. But nothing in TV is ever written in a vacuum. Both *Mummy* and



Flatline: one of Jamie’s two 2014 episodes.

Flatline went through massive changes from first draft to last. Without the deft steering of Steven and the script-editing team, both episodes would have been much poorer. I’d also like to thank my wife for putting up with years of me babbling about my ‘latest idea’ (there’s always a latest idea).

I’ll put the award between my replica Siege-Mode TARDIS and Foretold action figure. Thanks to everyone who voted!”

YOUR VERDICT:

‘What a brilliant find Jamie Mathieson is!’ wrote Paul Morgan. ‘Hang onto this one, Mr Moffat! I feel mean not voting for Steven as best writer after the finale, but Jamie should get the recognition.

Superb!’ Jamie’s two scripts went down a storm, as demonstrated by their placings in the Favourite Story poll, so it was no surprise to see him dominate this category.

★ FAVOURITE MONSTER ★

RANK	MONSTER	% VOTE
1	The Mummy/Foretold	24%
2	The Boneless	20%
3	Something under the bedspread	12%
4	The Daleks	10%
5	The Kantrofarri/Dream Crabs	8%
	Others	26%

YOUR VERDICT: Shuffling menacingly into first place was the Foretold from *Mummy on the Orient Express*. ‘The most horrifying monster in *Doctor Who* ever! I loved it!’ was the verdict of 14-year-old Phoebe Halton of York, while Alan Brooke of Bury wrote, ‘The Foretold was a monster that provoked both scares and sympathy. A brilliant creation.’

The Boneless from *Flatline* also came in for praise: ‘A really original concept, brilliantly realised,’ wrote Richard Frith of Cheadle. Of the mysterious creature that may or may not have been in *Listen*, Lucy Skipper of Kent said, ‘My childhood nightmares made real! The brief glimpse of the thing under the bedspread was genuinely unsettling.’ The Daleks were tops for Christian Warren-Smith of Leeds (‘What a novel take on the Doctor’s oldest enemies!’), and the Dream Crabs from *Last Christmas* had their fans, too: ‘Genuinely nasty critters. More please,’ wrote Sally Davies of Bath.



Douglas Mackinnon – director of three episodes in 2014.

★ BEST DIRECTOR ★

RANK	WRITER	% VOTE
1	Douglas Mackinnon (<i>Listen</i> , <i>Time Heist</i> , <i>Flatline</i>)	42%
2	Paul Wilmshurst (<i>Moon</i> , <i>Mummy</i> , <i>Last Christmas</i>)	20%
3	Rachel Talalay (<i>Dark Water/Death in Heaven</i>)	19%
4	Ben Wheatley (<i>Deep Breath</i> , <i>Into the Dalek</i>)	13%
5	Paul Murphy (<i>Robot of Sherwood</i> , <i>The Caretaker</i>)	5%
6	Sheree Folkson (<i>In the Forest of the Night</i>)	1%

DOUGLAS MACKINNON SAYS: “Thank you so much! It’s the amazing team at *Doctor Who* that make all us directors look great, and it’s the magnificent writing that gives us the foundations for all our work. Jenna was extraordinary – and Peter did really well, given that he was 12th choice in the role (we’re both Scottish, so we find giving each other compliments really hard)...”

YOUR VERDICT: Douglas Mackinnon was the runaway winner, with his work receiving rave reviews. Colin Higson of Hove enthused, ‘In *Listen*, Douglas Mackinnon provided us with a masterclass in how to create suspense in a television drama.’ Jane Carter of Cirencester was also impressed: ‘The scene with the giant hand in *Flatline* made me jump!’



The Boneless: very effective.



The Doctor moves the TARDIS *Addams Family*-style.

★ FAVOURITE SPECIAL EFFECT ★

RANK	EFFECT	% VOTE
1	The Boneless	23%
2	The tiny TARDIS ‘walking’ with the Doctor’s hand	10%
3	The Foretold passing through the Doctor	9%
4	The Dinosaur	9%
5	The Half-Face Man	4%
	Others	45%



Foxes helped *Mummy on the Orient Express* hit the right note.

★ FAVOURITE MUSICAL SCORE ★

RANK	STORY	% VOTE
1	<i>Mummy on the Orient Express</i>	18%
2	<i>Deep Breath</i>	16%
3	<i>Dark Water/Death in Heaven</i>	16%
4	<i>Listen</i>	12%
5	<i>Last Christmas</i>	9%
	Others	29%

YOUR VERDICT: ‘Murray Gold is a brilliant composer, and every single piece he creates is a masterpiece!’ wrote Mathilde Buczak. As with previous years, Mr Gold composed the music for every single episode of the series, and many readers found it tough to decide on a favourite – meaning that the overall vote was split fairly evenly between all the episodes. *Mummy on the Orient Express* was the eventual winner, with Foxes’ vocals on *Don’t Stop Me Now* helping to nudge the story into pole position: ‘I absolutely adored Foxes’ performance,’ wrote Samantha Harris of Hull. ‘More songs like this in *Doctor Who* please!’ Meanwhile, Frances Dobson of Leeds observed: ‘Murray Gold seems to have been more experimental this series, with noticeably different styles between episodes. I particularly enjoyed his atmospheric score for *Deep Breath*.’

★ WHAT NEXT? ★

RANK	CHOICE	% VOTE
1	The return of old monsters	12%
2	The return of Missy	8%
3	A new companion	6%
4	A more likeable/nicer Doctor	5%
5	The return of old companions	5%
6	The return of Gallifrey and the Time Lords	4%
7	More two-part stories	4%
8	The return of Davros and the Daleks	3%
9	Better scripts	2%
10	New monsters	2%
	Others	49%

YOUR VERDICT: We asked you what you’d like to see in the next series of *Doctor Who*, and the range of suggestions was as eclectic as ever! Nostalgia for things past ruled supreme, with requests for the return of various old monsters, villains,

companions, Gallifrey and the Time Lords combining to represent around one third of the total votes cast. Many readers requested a new companion, although several qualified this by saying that this would be in addition to Jenna Coleman’s Clara. One of the things that many readers asked for was that the Twelfth Doctor should become more likeable, and be less rude and grumpy. ‘Peter Capaldi is a wonderful actor, but I do wonder why the writers have chosen to make his Doctor quite so unpleasant,’ wrote Jarvis Booker of Burnley. ‘I don’t mind him being occasionally sulky or bad-tempered, but some of his behaviour – particularly towards Danny – has made me feel like I don’t recognise my hero anymore.’ Myfanwy Cope agreed with the overall sentiment, commenting, ‘I would like a kinder Doctor, but Peter Capaldi himself has been a breath of deep breath air.’

★ FAVOURITE AUDIO DRAMA ★
(BIG FINISH)

RANK	AUDIO	AVERAGE
1	<i>The Fifth Doctor Box Set</i> (by Morris and Dorney)	8.64
2	<i>The Worlds of Doctor Who</i> (by various writers)	8.42
3	<i>Jago & Litefoot – Series Seven</i> (by various)	8.35
4	<i>An Ordinary Life</i> (by Matt Fitton)	8.31
5	<i>Dark Eyes 2</i> (by Briggs, Barnes and Fitton)	8.13
6	<i>Jago & Litefoot – Series Eight</i> (by various)	8.13
7	<i>Masters of Earth</i> (by Scott and Wright)	8.13
8	<i>The Crooked Man</i> (by John Dorney)	8.12
9	<i>Philip Hinchcliffe Presents</i> (by Hinchcliffe and Platt)	8.04
10	<i>New Adventures of Bernice Summerfield</i> (by various)	7.98

JOHN DORNEY SAYS: “Having followed the DWM polls for over 30 years, it’s a huge honour to win one, even more so for a story bringing back the team that got me into *Doctor Who* in the first place. It was a pleasure working with them, with my co-winner the great Jonny Morris; with David Richardson and Ken Bentley, and I’m delighted it seems to have gone down well with the audience.”



JONATHAN MORRIS SAYS: “I am delighted to be the one taking the credit for all the hard work of the cast, producer David Richardson, director Ken Bentley and the music and sound design of Fool Circle. It was an honour and a pleasure to bring back my childhood hero, Adric, in a story celebrating one of my favourite eras.”

YOUR VERDICT: *The Fifth Doctor Box Set* was just one of the many releases from Big Finish that was enthusiastically received by readers. ‘It’s been a vintage year for Big Finish,’ wrote Kevin Summerton of Essex. ‘So many great stories, and nearly every one a superb listen. Classic stuff!’

★ FAVOURITE AUDIO RELEASE ★
(BBC AUDIO)

RANK	AUDIO	AVERAGE
1	<i>Doctor Who and the Carnival of Monsters</i>	8.40
2	<i>Engines of War</i>	8.25
3	<i>The Blood Cell</i>	7.58
4	<i>Silhouette</i>	7.58

YOUR VERDICT: BBC Audio only put out a relatively small selection of *Doctor Who* titles in 2014, but those that did appear were very warmly received. Terrance Dicks’ 1977 novelisation of Robert Holmes’ *Carnival of Monsters*, read by Jo Grant actress Katy Manning, was the overall winner.

‘I do love listening to these book readings, especially on long car journeys,’ wrote Joseph Treguard of Leicester. ‘It’s a wonderful way to revisit old stories that we know so well, but in a completely new way. More please!’



given the opportunity to write the first War Doctor novel was fantastic enough; to have it recognised by readers in such a way is the icing on the cake.”

YOUR VERDICT: *Engines of War* emerged as the winner in a fiercely fought category. ‘I’ve marked *Engines of War* 10 out of 10, because it managed to be a sequel *and* a prequel to about three or four of *Doctor Who*’s best adventures spanning about 30 years of telly, and it fitted into established events beautifully,’ wrote Tom Dyke. ‘I would love to see more stories written for the War Doctor.’



★ FAVOURITE AUDIO RELEASE ★
(MUSIC)

RANK	TITLE	AVERAGE
1	<i>The 50th Anniversary Collection</i>	9.20
2	<i>An Adventure in Space and Time</i>	8.42
3	<i>The Day of the Doctor/The Time of the Doctor</i>	8.40
4	<i>The Gallifrey Remixes</i>	7.24

YOUR VERDICT: In a category which only had a relatively small number of candidates, Silva Screen’s *50th Anniversary Collection*, featuring music from *Doctor Who*’s entire history, was a worthy winner. ‘I loved being able to chart the history of the entire show through its music,’ wrote John Brent of Norwich. ‘Please let’s have more classic releases!’ Edmund Butt’s score for the 2013 drama *An Adventure in Space and Time* was a solid runner-up, just ahead of Murray Gold’s most recent scores.



BBC DOCTOR WHO MAGAZINE

★ BEST ISSUE OF DWM ★

RANK	ISSUE	% VOTE
1	Issue 474 (The Best of the First Five Decades)	24%
2	Issue 477 (Peter Capaldi interview)	13%
3	Issue 481 (Christmas edition)	8%
4	Issue 471 (50 years of the Daleks)	8%
5	Issue 472 (Paul McGann interview)	6%
Others		41%

YOUR VERDICT: The runaway winner in the ‘Best issue’ category was DWM 474, which published the results of our *First Fifty Years* poll, and celebrated the whole of *Doctor Who*’s wonderful history.

★ BEST COVER ★

RANK	COVER	% VOTE
1	Issue 474 (50 years celebration, fold-out cover)	23%
2	Issue 471 (Dalek wrap-around cover)	14%
3	Issue 477 (Peter Capaldi white cover)	13%
4	Issue 480 (Missy and the previous Masters)	10%
5	Issue 472 (Paul McGann cover)	9%
Others		31%

YOUR VERDICT: DWM 474 was also the recipient of the ‘Best cover’ award, with its wraparound image of *Doctor Who* characters and monsters from the show’s entire history.

★ BEST COMIC STRIP ★

RANK	STORY (ISSUES)	AVERAGE
1	<i>The Blood of Azrael</i> (DWM 470-474)	8.01
2	<i>The Eye of Torment</i> (DWM 477-480)	7.86
3	<i>The Crystal Throne</i> (DWM 475-476)	7.49

YOUR VERDICT: The Eleventh Doctor celebrated his comics swansong with *The Blood of Azrael*, which proved to be a winner with DWM readers. We asked the story’s creators for their reaction to the win...

SCOTT GRAY (WRITER) SAYS: “Mike and I did our best to give the Eleventh Doctor the big send-off he deserved, so I’m very happy to see this story get such a favourable response. I suspect that party on Cornucopia is still raging!”

MIKE COLLINS (ARTIST) SAYS: “Scott’s epic story pushed me further as an artist than I’ve been asked for years, resulting in what I hope were some cosmic images – but it’s not just about the spectacle. It’s rare that a script makes me fear for the fate of a character, like I did for Amy Johnson. I’m glad the readers appreciated it, and I’m proud to have been part of this tale!”

★ BEST SPECIAL FEATURE ★

RANK	FEATURE (ISSUE)	% VOTE
1	<i>The Cartmel Master Plan</i> (DWM 473, 475-476)	15%
2	<i>Designing Doctor Who</i> (DWM 470-472)	10%
3	<i>The First Fifty Years</i> (DWM 474)	10%
4	<i>A Good Man Goes to War</i> (DWM 480)	6%
5	<i>Spoiled Rotten</i> (DWM 478)	6%
6	<i>The Uxbridge Horror</i> (DWM 469)	5%
7	<i>The Times of the Rani</i> (DWM 475)	5%
8	<i>The Matt Smith Tapes</i> (DWM 470)	5%
9	<i>The Trials of a Time Lord</i> (DWM 480)	5%
10	<i>Timey-Wimey</i> (DWM 477)	4%
Others		29%

YOUR VERDICT: Andrew Cartmel’s three-part look at the Seventh Doctor era of *Doctor Who*, which he script-edited, was a comfortable winner here, while the three-part feature on Mike Tucker and his team’s work on the show over the years was also extremely popular in second place. Other popular features included our tribute features on Kate O’Mara and Lynda Bellingham, who both passed away in 2014.

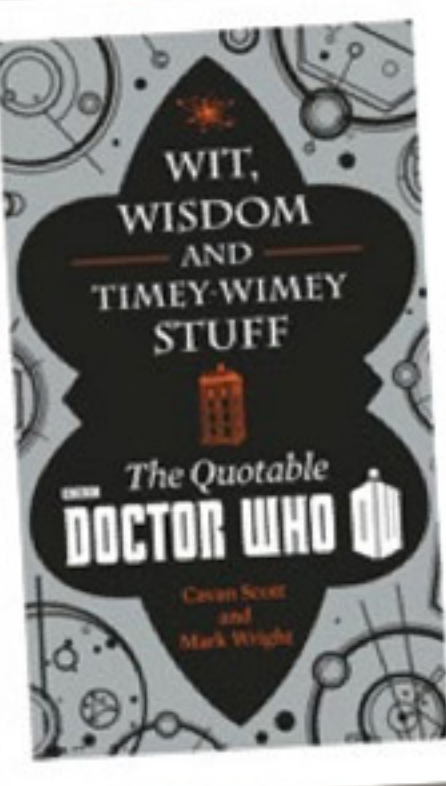
★ BEST DWM REGULAR ★

RANK (2013 RANK)	FEATURE	AVERAGE
1 (1)	The DWM Review	8.29
2 (7)	Episode previews	8.16
3 (2)	Gallifrey Guardian	8.12
4 (5)	Steven Moffat	8.09
5 (3)	The Fact of Fiction	7.89
6 (12)	Galaxy Forum	7.50
7 (6)	Coming Soon	7.28
8 (9)	Wotcha!	7.24
9 (14)	The Time Team	7.07
10 (8)	The comic strip	7.04
11 (11)	Public Image	7.02
12 (10)	Relative Dimensions	7.00
13 (15)	Beyond the TARDIS	6.36
14 (13)	Competitions	5.73
15 (16)	Crossword	5.36

YOUR VERDICT: Once again, the most popular regular feature in DWM is the reviews section – but our TV previews have given them a run for their money! Many thanks to all of you for sending us your votes. We hope you’ll join us at the end of the year to vote in the 2015 *Season Survey*! DWM

★ FAVOURITE BOOK ★
(NON-FICTION)

RANK	BOOK	% VOTE
1	<i>Wit, Wisdom & Timey-Wimey Stuff</i> (Scott/Wright)	22%
2	<i>The Official Quiz Book</i> (by Jacqueline Rayner)	15%
3	<i>Doctor Who DVD Compendium</i> (by Paul Smith)	15%
4	<i>The Secret Lives of Monsters</i> (by Justin Richards)	14%
5	<i>Raymond Cusick Collection</i> (by Raymond Cusick)	4%
Others		30%



MARK WRIGHT SAYS: “I have neither the wit nor the wisdom to express how chuffed I am that our little book has won this category. It’s great fun to work on these books with m’colleague Cav, and to have Ben Morris’ wonderful illustrations alongside, so this is the icing on a very delicious cake. Thank you!”

CAVAN SCOTT SAYS: “Cake? We get cake? A big, big thank you for choosing our collection of quotes as best in the category. It’s an honour we share with all the writers and scripts editors that have made over 50 years of *Doctor Who* so memorable. Now, where’s the cake?”

YOUR VERDICT: In a year rich with several behind-the-scenes publications, Mark Wright and Cavan Scott’s dip into *Doctor Who*’s most memorable quotations was the winner here. ‘This was a terrific follow-up to *Who-ology*,’ wrote Sam Davies of York. ‘What have Mark and Cavan got planned for their next book...?’

★ FAVOURITE BOOK ★
(FICTION)

RANK	BOOK	AVERAGE
1	<i>Engines of War</i> (by George Mann)	8.64
2	<i>The Blood of Azrael</i> (by Scott Gray et al)	8.50
3	<i>The Cruel Sea</i> (by Robert Shearman et al)	8.25
4	<i>Sands of Time</i> (by Justin Richards)	8.16
5	<i>Touched by an Angel</i> (by Jonathan Morris)	8.12
6	<i>12 Doctors 12 Stories</i> (by various writers)	8.08
7	<i>Prisoner of the Daleks</i> (by Trevor Baxendale)	7.94
8	<i>Illegal Alien</i> (by Mike Tucker and Robert Perry)	7.94
9	<i>The Crawling Terror</i> (by Mike Tucker)	7.83
10	<i>The Blood Cell</i> (by James Goss)	7.78

GEORGE MANN SAYS: “It means a great deal to me to have *Engines of War* do so well in the DWM poll. I still can’t quite believe it all happened. To be



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THIS IS IT.
UNNAMED BX-4.
IF IT'S IN THIS SYSTEM,
IT'S DOWN THERE!



HITCH TO
BLUEBOY. MAINTAIN
GEO-STATIONARY
ORBIT.

YEAH,
WHATEVS,
BOSS.

AND NO PLAYING
DREAM-GAMES. I
WANT YOU ALERT.
WE'LL BE BACK
BEFORE YOU
KNOW IT...



WE'RE ENTERING
THE MESOSPHERE.

HOLD TIGHT,
IT'S GONNA BE A
BUMPY RIDE...



THW
KOO!

SHREE! SHREE! SHREE!



LOOK OUT,
WIREMU!

OOF!!!



WELL, THE
GOOD NEWS IS, IT'S
FIRING AT US, SO WE
KNOW WE'RE IN THE
RIGHT PLACE!

THE BAD NEWS
IS, IT'S HIT US, SO
WE'VE GOT ABOUT TWO
MINUTES BEFORE
WE CRASH!



REMIND ME,
DOCTOR, WHY DID I
EVER LET YOU TALK
ME INTO THIS...?

WELL...

EARLIER...

... SO DO YOU
THINK SHAKESPEARE
WAS MOCKING THE
CONCEPT OF LOVE
OR JUST THE --

MISS! MISS!
THERE'S A **STRANGE**
MAN AT THE DOOR!

KEEP
READING THE
SCENE -- **QUIETLY**.
I'LL ONLY BE OUTSIDE
IN THE CORRIDOR
AND I **WILL** BE
LISTENING!

ALRIGHT,
DOCTOR.
EXPLAIN, AND
MAKE IT
GOOD.

OH,
IT'S **GOOD**,
ALRIGHT...

EVEN EARLIER...

... SOME HIGH-TECH
KIT HAS GONE **AWOL**.
A SENTIENT **SUPER-
WEAPON** CALLED THE
HADAX URA.

AND I'M THE
ONLY ONE WHO
KNOWS WHERE
IT IS.

WOULD I BE
RIGHT IN SAYING
THERE'S AN
ENORMOUS
REWARD FOR
FINDING IT?

ENORMOUSLY
ENORMOUS. WHICH
IS WHY I'M PUTTING
TOGETHER A
RECOVERY
TEAM.

I HAVE THE
MUSCLE AND
BLUEBOY HERE
IS MY PILOT.

YO.

WHAT I
NEED IS YOUR...
TECHNICAL
EXPERTISE.

AFTER YOUR **LAST** DISASTER,
MR HITCH, WHAT MAKES YOU
THINK I'D BE INTERESTED IN
JOINING ANOTHER ONE OF
YOUR LITTLE **CAPERS**?

TWO WORDS,
DOCTOR.

TWO WORDS.





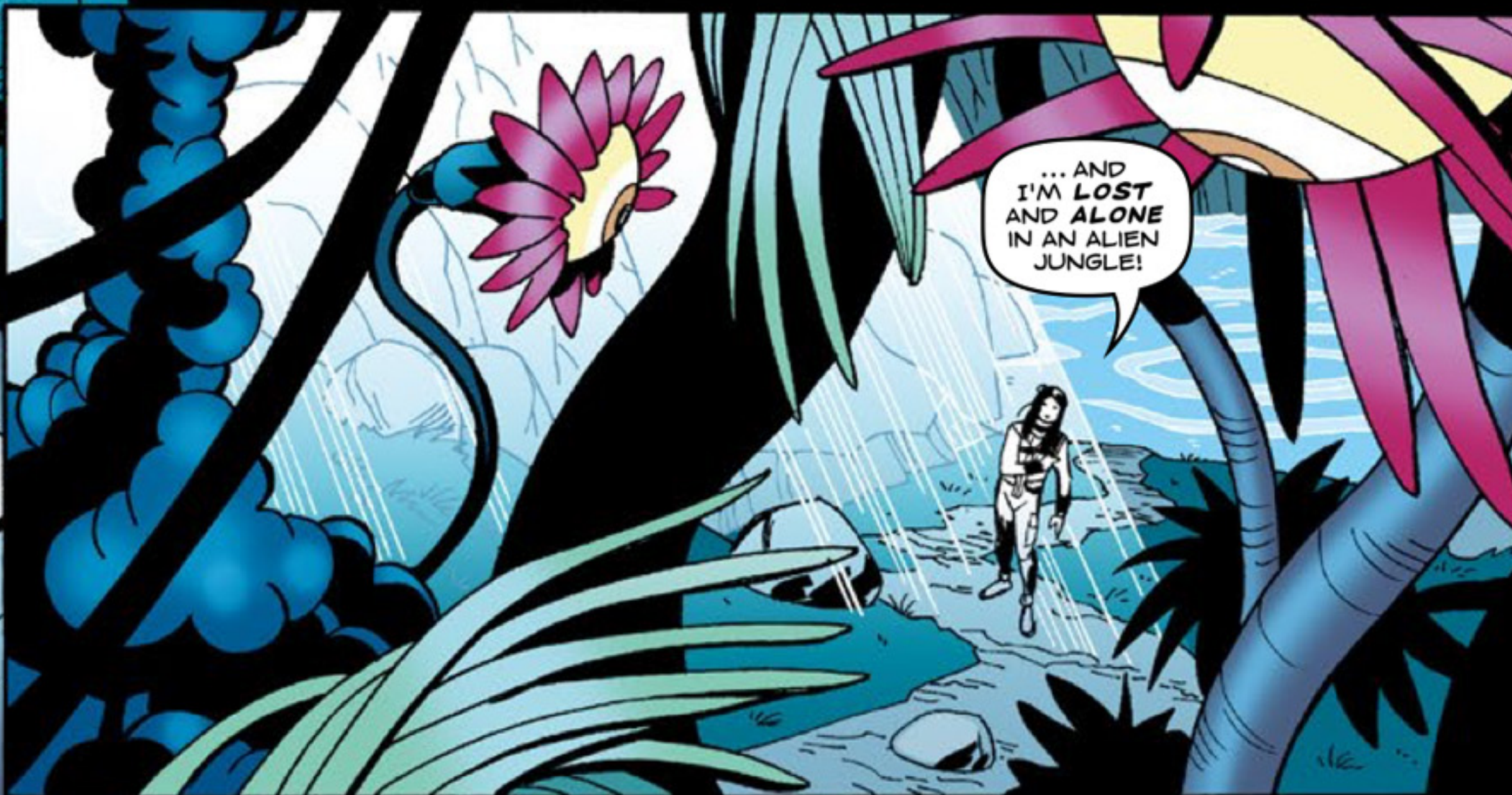
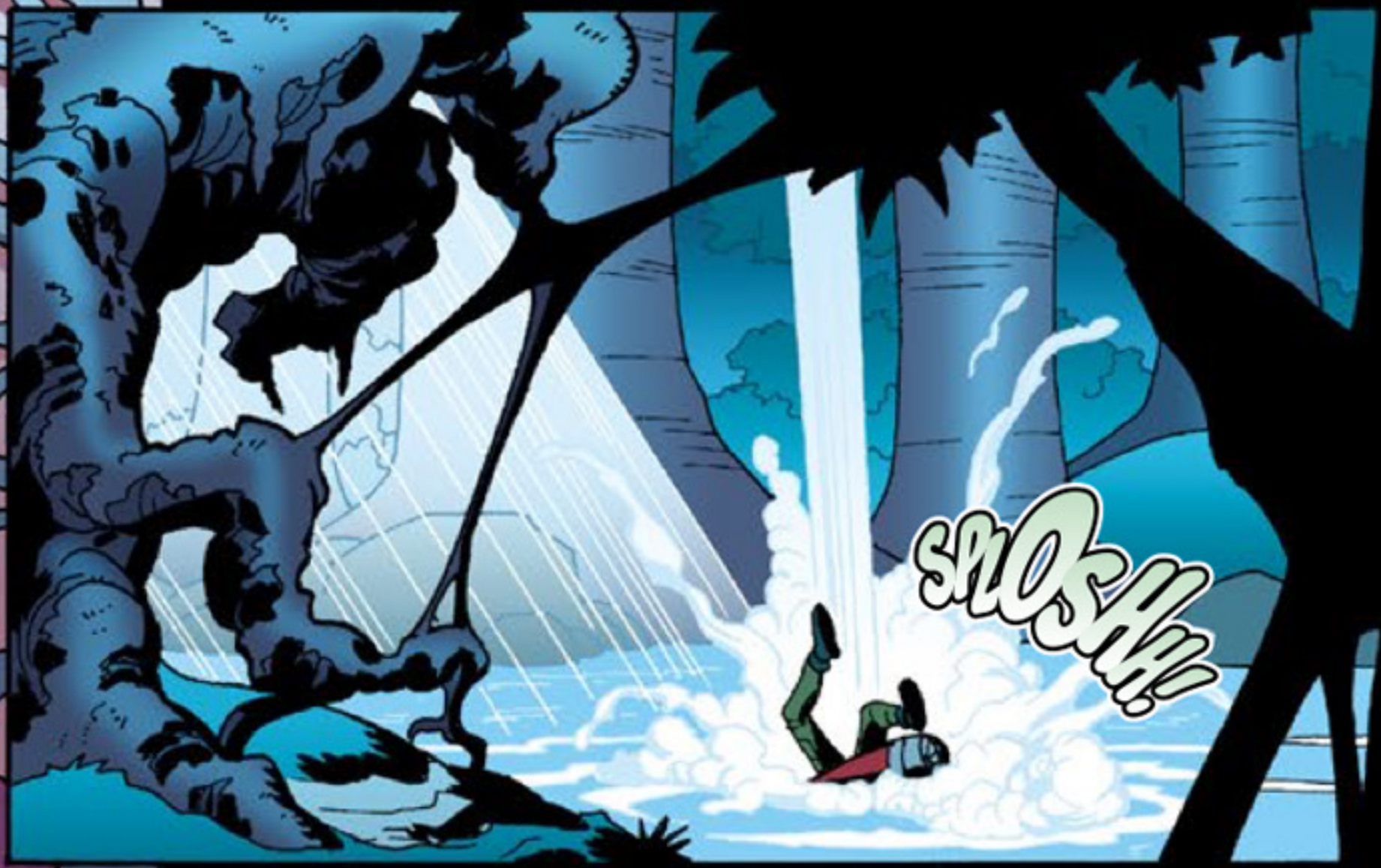
Story: JONATHAN MORRIS • Art: JOHN ROSS
Colour: JAMES OFFREDI • Lettering: ROGER LANGRIDGE
Editors: SCOTT GRAY & JOHN AINSWORTH

SPIRITS OF THE JUNGLE PART ONE











WE HAVE TO FIND CLARA!

IT WON'T BE THAT SIMPLE, DOCTOR.



I DON'T CARE, MR HITCH. FINDING HER IS NOW OUR NUMBER ONE PRIORITY!

I UNDERSTAND. BUT YOU'RE MISSING THE POINT...



WE'RE ALL WEARING **LIFE-SIGN SCRAMBLERS** TO PREVENT US BEING DETECTED BY THE HADAX URA.

SO WE CAN'T DETECT HER EITHER.



UNLESS SHE'S **REMOVED** HER SCRAMBLER, OR IT'S **BROKEN**. IN WHICH CASE, SHE'S AS GOOD AS **DEAD**.

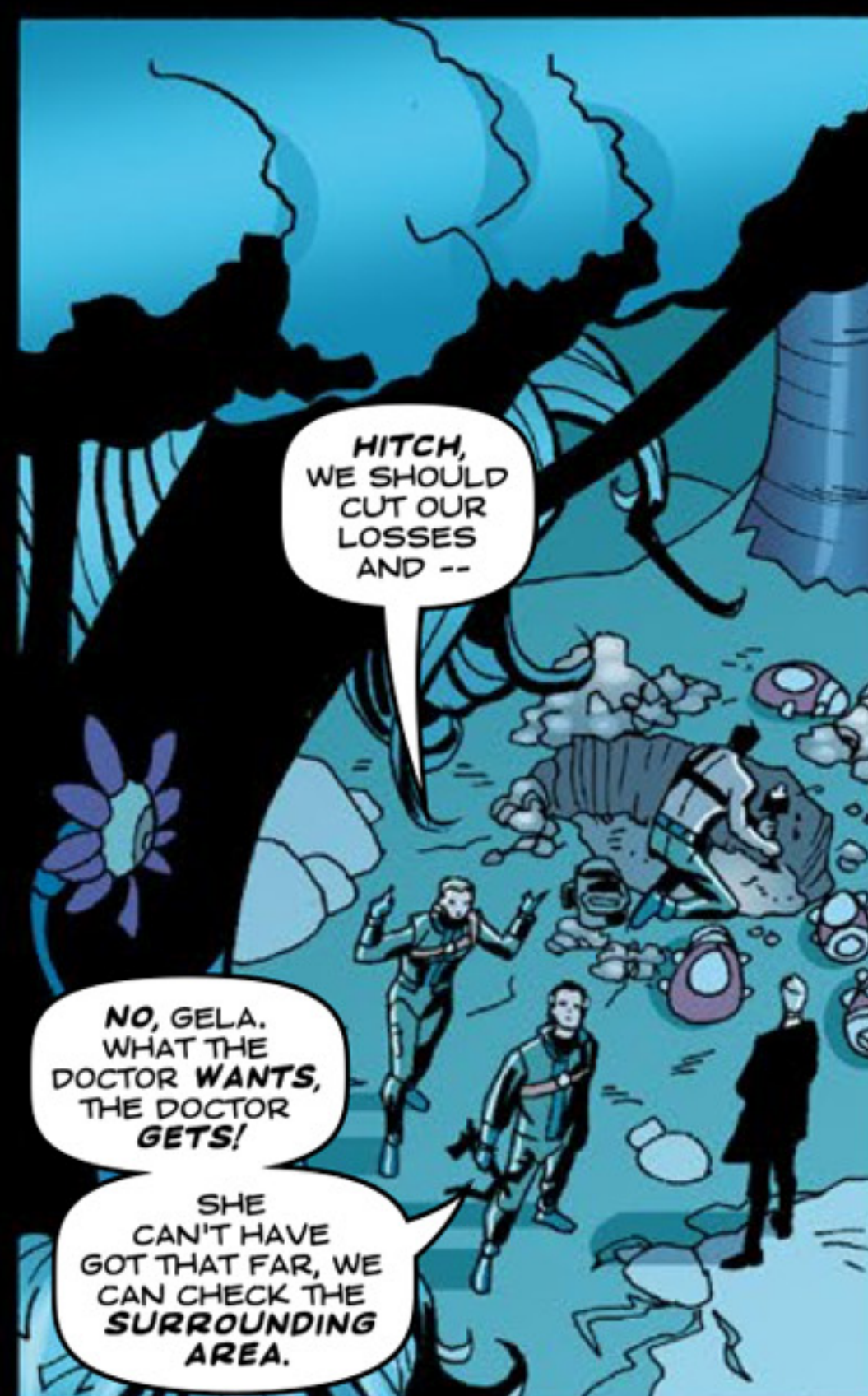
GELA'S RIGHT. SORRY, MATE, BUT IF SHE WANTS TO GET HERSELF **KILLED**, THAT'S LIFE.

SHE WAS ALWAYS **EXCESS BAGGAGE**...



YOU LISTEN TO ME, MR WIREMU. I'M THE **TECHNICAL EXPERTISE**. WITHOUT **ME**, YOU HAVE **NO CHANCE** OF RECOVERING THIS **HADAX URA** GADGET...

AND IF WE **DON'T** HAVE CLARA THEN YOU **DON'T** HAVE **ME**!



HITCH, WE SHOULD CUT OUR LOSSES AND --

NO, GELA. WHAT THE DOCTOR WANTS, THE DOCTOR **GETS**!

SHE CAN'T HAVE GOT THAT FAR, WE CAN CHECK THE **SURROUNDING AREA**.



THANK YOU, MR HITCH.

ONE CONDITION: IF WE **DON'T** FIND HER, OR WE FIND HER **DEAD**, YOU KEEP YOUR **END OF THE DEAL**...



WHO BUILT THIS **HADAX URA** THING, ANYWAY? WHAT DO THEY EVEN NEED A SUPERWEAPON FOR?

IT WAS DEVELOPED BY THE **HUB ALLIANCE** IN THEIR WAR AGAINST THE **AXIS WORLDS**.



THAT'S NOT STILL **DRAWING ON**, IS IT? MAKES YOU WONDER WHAT THEY FIND TO FIGHT ABOUT!

BUT YOU DON'T KNOW WHAT IT WAS ACTUALLY BUILT TO **DO**?



END THE WAR. THAT'S ALL I KNOW.

BUT THEN IT **ESCAPED** FROM ITS LAB...



OF COURSE IT DID, THEY ALWAYS **DO**! AND **WHEN** WE FIND IT? IF WE FIND IT?

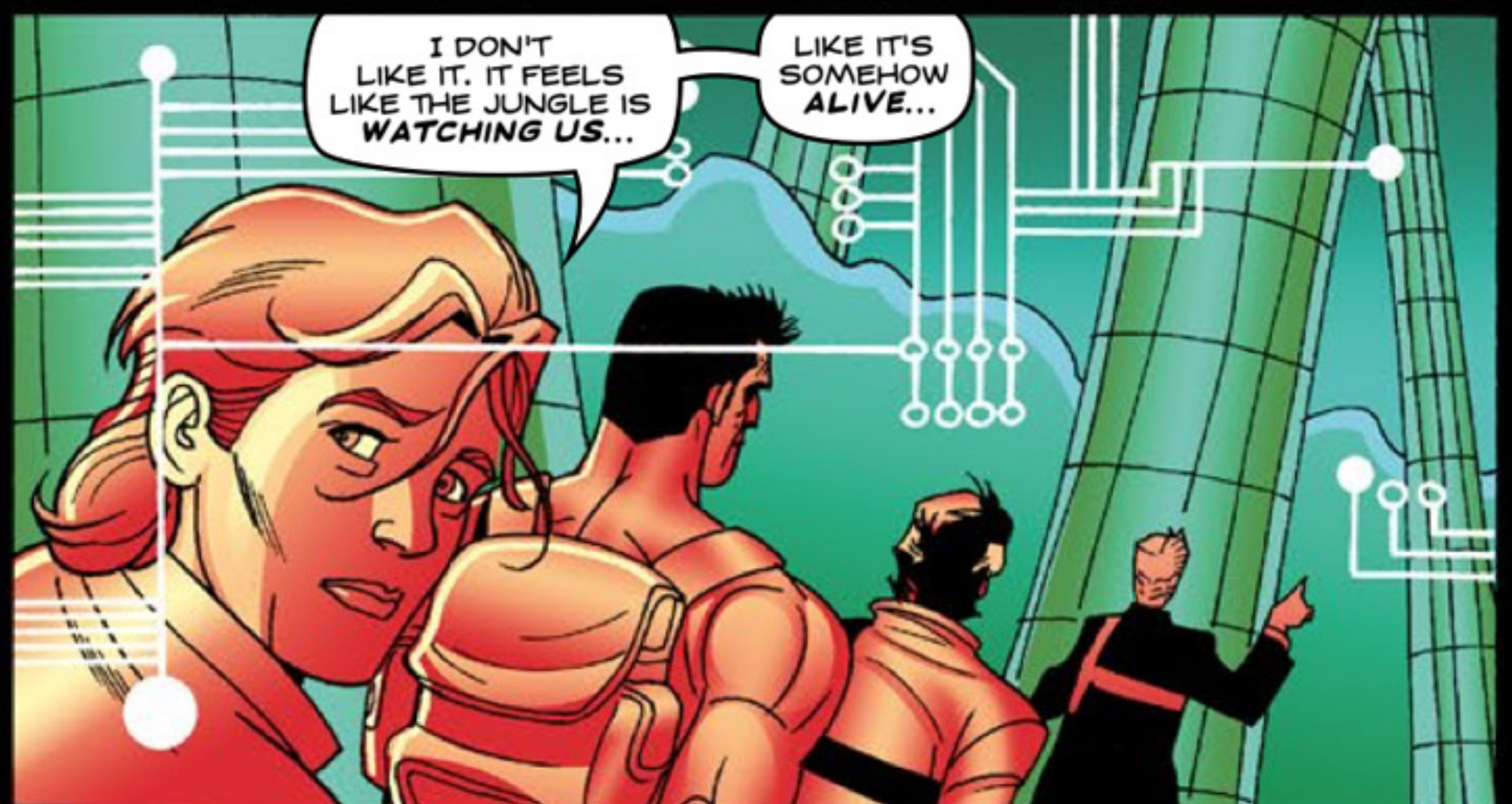
YOU MAKE IT **SAFE**, I CALL **BLUEBOY** AND HE SENDS US DOWN ANOTHER **LANDER**.

THEN WE RETURN IT TO THE **HUB** AND **CLAIM THE REWARD**!



ASSUMING WE HAVEN'T ALL BEEN **KILLED**, WHICH, GIVEN THE CIRCUMSTANCES, SEEMS **WILDLY OPTIMISTIC**.

FORTUNATELY, I ENJOY A **CHALLENGE**!



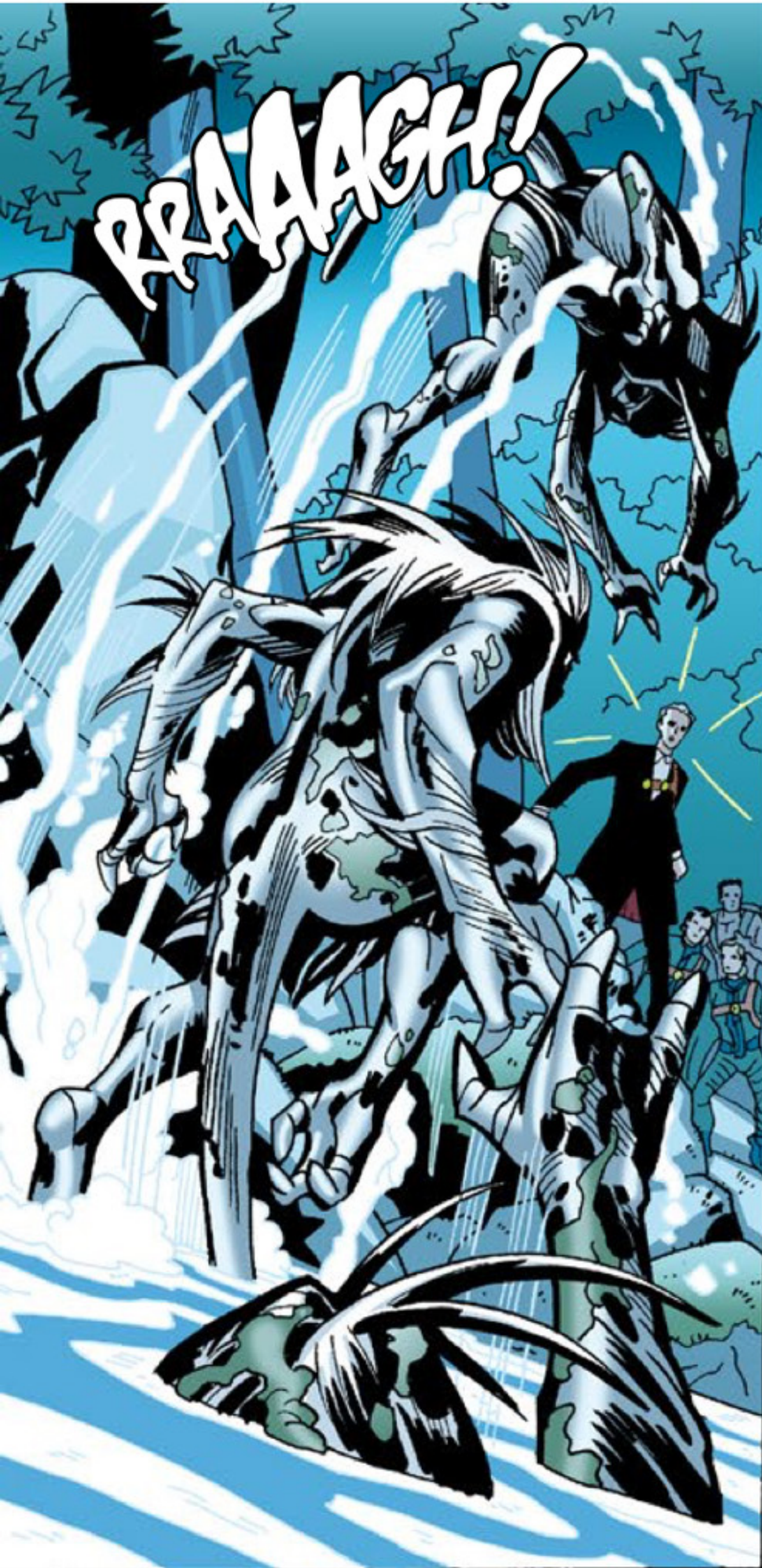
I DON'T LIKE IT. IT FEELS LIKE THE **JUNGLE** IS **WATCHING US**...

LIKE IT'S SOMEHOW **ALIVE**...



OF COURSE IT'S **ALIVE**, PUDDING BRAIN, IT'S A **JUNGLE**, FOR **GOODNESS' SAKE**!

THE **TREES** ARE **ALIVE**, THE **INSECTS** IN THE **TREES** ARE **ALIVE**, THE **MICROSCOPIC BACTERIA** ON THE **INSECTS** IN THE **TREES** ARE **ALIVE**, PRACTICALLY **EVERY-THING** HERE IS **ALIVE**!







DOCTOR...?

DOCTOR!
HELLO...?



WH--?!

KRAK!



OKAY, I
KNOW YOU'RE
THERE. JUST COME
OUT WHERE I CAN
SEE YOU...



NO...
NO...

WH-WHAT
ARE YOU? WHO
ARE YOU...?

WHO D'YOU
THINK? IT'S ME,
DANNY.

IT'S ALRIGHT,
CLARA, DON'T BE
SCARED.

I ONLY
WANT TO
HELP...

NEXT: FROM BEYOND
THE GRAVE!



Seasons in the sun

Phew, it's hot isn't it? Not *Doctor Who* weather at all. But then, is there really a 'proper' time of year in which to watch the Doctor's adventures?

BY JACQUELINE RAYNER

Last week, my children's homework was to come up with words and phrases associated with autumn. It's June. That seemed thoroughly bizarre, although not quite as strange as the local ice-cream van regularly coming down our road playing *Rudolph the Red-Nosed Reindeer*. "Children! Let us tempt you to our frozen treats by reminding you of the coldest part of the year!" A marketing genius at work, there. Of course you come to associate different things with different seasons, even when not quite so blatant as that – especially things from your childhood. Winter is bare trees and *Bunty* annuals and syrup pudding (no-one had heard of sticky toffee pudding in the 1970s). Spring is cherry blossom and newborn lambs and Easter eggs. Summer is Wimbledon and ice cream and beaches. Autumn is – according to the boys' homework – colourful trees and bonfires and rustling leaves. And also, according to me, new school shoes, chilly evenings... and *Doctor Who*.

From 1975 to 1980 – that's practically all of the Tom Baker era, and incidentally my formative years – *Doctor Who* began as it was time to go back to school. The days got shorter, teatimes were darker, and this incredible character, all teeth and curls and scarf, appeared on our screens and saw us through to spring. It just seemed so *right*. Just enough darkness and chilliness to enhance the fear factor while cosily curled up on the sofa. When the sun started to come out again we'd bid farewell to the Doctor – apart from the occasional repeat – as our Saturdays became more about kicking a ball around or seaside holidays. Or, admittedly, pestering parents to take us to the Longleat or Blackpool exhibitions. Or wanting to visit all the bookshops in whatever place we were staying in the hope that they stocked different Target novelisations to the bookshops at home (the Amazon generation doesn't know it's born!).

Husband has similar memories, except that he actually got to go to Longleat every summer as his family lived quite nearby, and the reason he used to head to each new holiday-town WH Smith was to rearrange its *Doctor Who* section into broadcast order. But apart from these tangential activities, *Doctor Who* just *didn't* belong in the summer.

Which would probably have come as a surprise to fans who were older than me. Yes, the First,



ILLUSTRATION: BEN MORRIS

'When the sun started to come out again, we'd bid farewell to the Doctor, as Saturdays became more about kicking a ball around or seaside holidays...'

Second and Third Doctors were on TV in the winter, but they were still on telly when summer came round. The scarefest that was *The Evil of the Daleks* crept into July 1967, while horror-movie-esque *The Dæmons* took fans almost up to the longest day in 1971. The very first season began, as everyone knows, on a cold, wet night in November, but carried on all the way through to the next September: *The Sensorites* and *The Reign of Terror* were shown at the height of summer 1964. I wonder how many children were dragged off to Margate or Camber Sands and never ever discovered how things finally turned out on the Sense-Sphere.

Into the 1980s, and *Doctor Who* was still associated with darker evenings, as the Fifth, Sixth and Seventh Doctors all stuck to the autumn/winter transmission pattern. Seasons 19 to 22 were broadcast from January to March; Seasons 23, 24 and 26 were on from September to December, with Season 25 slipping slightly to October to January. Of course, Summer did bring the joy that were **DWM** Summer Specials, but *Doctor Who* on telly? Nope.

It's been a bit all over the place recently. For 2005 and the next few years, *Doctor Who* began at Easter and carried on until summer. Easter! Summer! That's not the *Doctor Who* time of year! Except, of course, for a lot of younger fans, it is. (From 2005 to 2010, husband went to elaborate lengths to get the living room dark enough to watch *Doctor Who* in the right atmosphere. On several occasions I considered

getting him some blackout curtains instead of an Easter egg.)

But hang on, it's now on every Christmas too. Plus what about the year where we got Specials, rather than a full season? And the split seasons! April to June then August to October, or September alone, then March to May. What's that all about? It's too confusing! Since 2005, the only month in which there's never been a new episode of *Doctor Who* is February, which ironically enough would be a really good time to have some *Doctor Who*. But as of last year, it's back to where – to me – it belongs: autumn. This is how it should be. You can cope with the sadness of the end of summer, of the return to boring old school, as long as you have the Doctor with you.

So do younger viewers associate *Doctor Who* with any particular time of year? "What time of year is *Doctor Who* on?" I asked Fan Twin. "About August to October," he replied. Same question to Non-Fan Twin. "Near Christmas, so you don't have to wait too long for the Christmas Special," he said. Ha! It's like the end of *Last Christmas*, where everyone forgets about what's been going on as they wake up to the real world. Spring/Summer *Doctor Who* is but a dream to us now we have returned to things as they should be. And why is *Last Christmas* so clear in my memory? Because we've just rewatched it. On a sunny Saturday afternoon in the middle of June. And now I think I'll pop out to get a 99 Flake from Rudolph the Red-Nosed Reindeer. **DWM**

REDHULKE!

Malcolm Hulke was the writer of *Doctor Who* and *the Silurians* and several other serials – but his real life story was perhaps even more incredible...

— FEATURE BY **JOHN WILLIAMS**

M

alcolm Hulke is one of the key writers in the history of *Doctor Who*, but he died just before that history began to be documented in earnest, and

consequently remains an elusive figure. Over the years, thanks mainly to his colleague and friend Terrance Dicks, a few details about Hulke have emerged, most significantly the fact that he was a committed member of the Communist Party of Great Britain (CPGB).

This perception of Hulke as Communist writer has influenced many of the articles written about his work, but until now detailed information about his political beliefs and activities has been unavailable. However, in October 2014, the Security Service – otherwise known as MI5 – released a selection of previously confidential files into the National Archive, as has been its annual practice over recent years.

Unheralded, alongside files on nuclear physicist J Robert Oppenheimer and Marxist historian Eric Hobsbawm, was a personal file on Malcolm Hulke covering the years 1947 to 1963. The three folders of documents, in addition to related Home

Office papers, give a remarkable insight into the political life of the man behind some of the most intelligent and memorable *Doctor Who* stories and novelisations.

Hulke's *Doctor Who* career was long and varied. He was involved with the programme from its very earliest days, when he was commissioned by script editor David Whitaker to write a six-part adventure called *The Hidden Planet*. The story was never made, but Hulke kept in touch with the *Doctor Who* production office until he was finally successful in getting a script – *The Faceless Ones* (1967), co-written with David Ellis – to the screen. Later, his friendship with another script editor, Terrance Dicks, made him the obvious choice of co-writer when Dicks was given the task of delivering Patrick Troughton's 10-part swansong *The War Games* (1969) as an emergency replacement for two abandoned stories. A combination of Hulke's creativity under stress, speedy typing and unfailing professionalism ensured the script was completed on time, and also gave Dicks and incoming producer Barry Letts the knowledge that, in Hulke, they had a writer they could rely on.

Consequently, during the Pertwee era, Hulke went on to write at least one story per season including *Doctor Who and the Silurians* (1970), *The Sea Devils* (1972) and *Invasion of the Dinosaurs* (1974). Just as importantly he, alongside Terrance Dicks, was the main writer of the fledgling range of Target novelisations, which expanded the stories beyond what had been seen on television, and resulted in some outstanding pieces of children's literature such as *Doctor Who and the Doomsday Weapon* and *Doctor Who and the Cave-Monsters*. Hulke eventually stopped writing for television in 1974 and instead began to specialise in non-fiction work. This was partly inspired by the success of the ground-breaking 1972 book *The Making of Doctor Who*, which was co-written with Terrance Dicks, but with Hulke responsible for the bulk of the text. It was the founding work in



Hulke's first contribution to *Doctor Who*: 1967's *The Faceless Ones*.

the still-booming industry of writings about *Doctor Who* and its production history.

The breadth of his work for the series – scripts, novelisations and non-fiction – would be enough to stake a claim for Hulke's importance, but the guiding intelligence and compassion of his best writing is what makes it special. Hulke was a political writer who grappled with big ideas about superpower conflicts, colonial uprisings and moral philosophy, but never lost sight of the individuals caught up in these greater forces. This is particularly true of his novelisations. Characters like Butler in *Doctor Who and the Dinosaur Invasion*, Major Baker in *Doctor Who and the Cave Monsters*, and Trenchard in *Doctor Who and the Sea Devils*, are variously cruel, foolish and venal, and yet Hulke always manages to show them in a light where, for a moment, the reader feels genuine empathy towards a flawed human being.

Sadly, Hulke died of lung cancer in July 1979 at the age of 54 and left very little in the way of a personal archive, which was in keeping with the private persona that he had always maintained with his friends. It's ironic, then, that the biggest collection of insights into his life should come from the letters, telephone calls and conversations gathered via MI5's surveillance of the CPGB.

Hulke's membership of the CPGB, until now never definitively confirmed, has fortuitously unlocked a large amount of material about his early life. The MI5 files include intercepted letters, records of bugged conversations in Communist Party Headquarters (CPHQ), and reports from MI5 undercover agents, or – as they are more commonly known – spies. Any correspondence involving Hulke, and any mention of his name in a CPHQ conversation, went into his personal file. Thanks to the extraordinary level of surveillance afforded to the CPGB by MI5, we now know more about this aspect of Hulke's life than would have been possible in any other way. Only by shadowing the spies ourselves can we finally start to see a fuller picture of Hulke the man, the political activist, and the budding writer. ▶

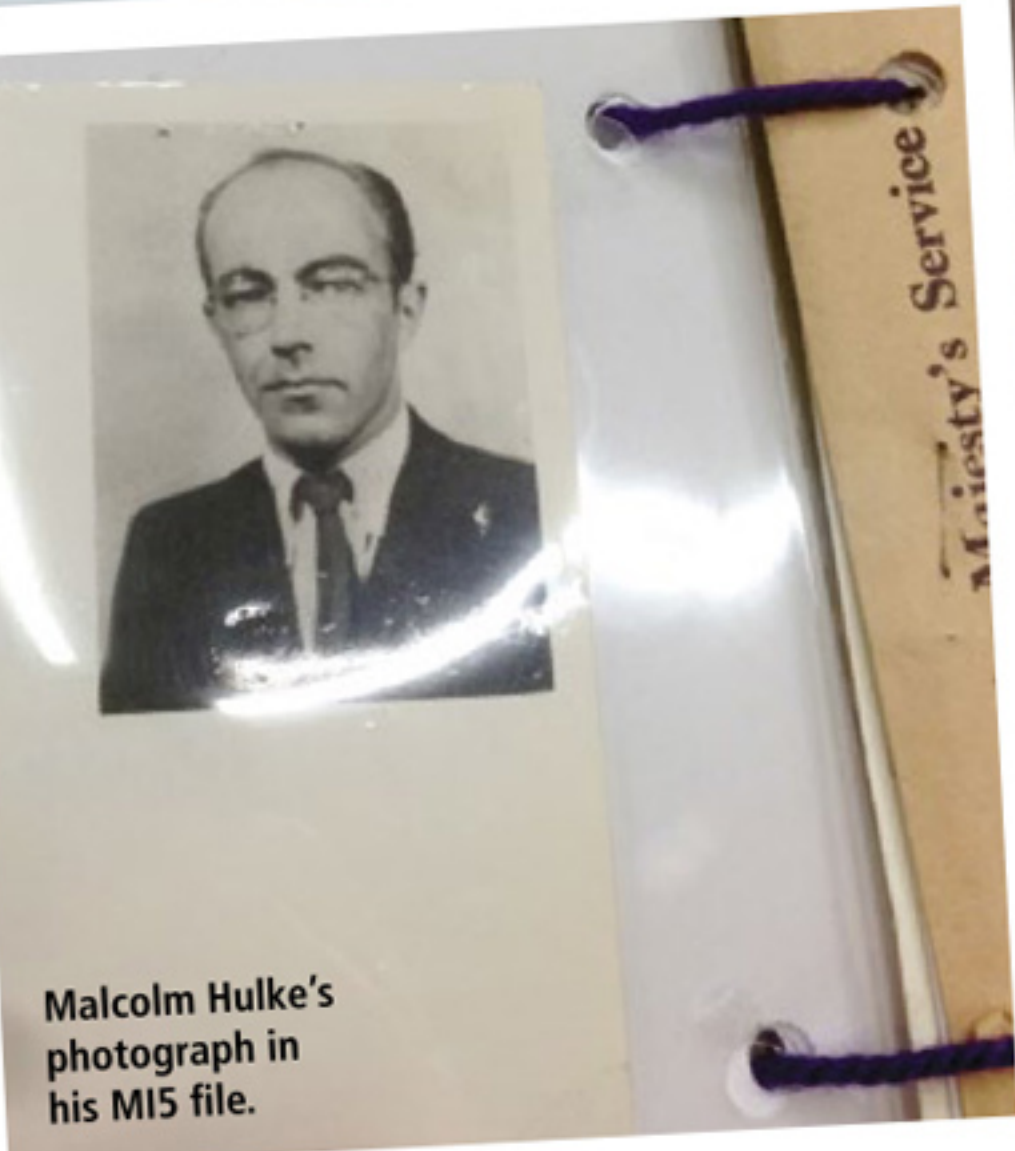
Malcolm Hulke as a young boy in the 1930s.



Hulke's most famous *Doctor Who* creation: the Silurians.

"THIS INDIVIDUAL IS A 'POSEUR' AND A PROFESSED AGNOSTIC WITH AN EXAGGERATED IDEA OF HIS OWN IMPORTANCE."

— The Metropolitan Police on MALCOLM HULKE



Malcolm Hulke's photograph in his MI5 file.

◀ The historical background to this surveillance work, particularly as it relates to the behaviour of the CPGB and MI5, is important. During the 1930s, members of political parties across the spectrum formed the Popular Front, a movement that aimed to challenge the UK government's appeasement of Hitler. The CPGB joined the Popular Front against the common enemy and gained a large degree of reflected esteem from this association. The party's popularity reached its electoral peak immediately after the war, when two Communist MPs were returned following the 1945 General Election. This was a high-water mark, and then, largely because of its perceived slavishness to influence from Moscow, the CPGB lost its MPs in the 1950 election, and was thereafter a spent force politically.

MI5 continued to keep the CPGB leaders under close surveillance, because even though it recognised that the CPGB was not much of a political threat, it was concerned about the potential Communist infiltration of the unions. British industry was slowly rebuilding after the war, so any threat to manufacturing was taken very seriously. MI5 responded in such a draconian way that it brings to mind our modern-day concerns about the blanket surveillance of individuals recently revealed by Edward Snowden's leak of the National Security Agency files. Back in the 1940s and 1950s, MI5 could issue a Home Office Warrant (HOW) to any given address. This would result in all post being intercepted, steamed open and photographed before being allowed to continue to its recipient. At CPHQ, the attention was greater: telephones and rooms were bugged, and an agent was planted undercover in order to eavesdrop on conversations.

The morality behind all of this activity was rather murky. On the one hand, the CPGB was a perfectly legal political party, and even within MI5 there was a concern that HOWs were given out too freely. From the other perspective, the CPGB was a subversive group of fifth columnists funded and run by the Soviet Union. Regardless of these debates, it was the HOW placed on CPHQ that triggered the copying of a letter, and the creation of Hulke's file, when he first contacted CPHQ for a job in 1947. But even before MI5 took an interest in Hulke, his politics had brought him into conflict with the authorities at a much earlier stage.

Photos top left and bottom right courtesy of The National Archives.

Hulke was only 14 at the start of World War Two, and for a great deal of the conflict lived in a guest house in the Lake District owned by his mother Marian, and her companion, Winifred Boot. His mother died in 1943 but Hulke continued to spend much of his time in the Lakes, and when eventually conscripted, after initially attempting to become a Conscientious Objector, he joined the Royal Navy as a trainee canteen manager. Perhaps surprisingly, he was still in the service when he joined the Communist Party. As Hulke later wrote to a CPGB official: 'When I joined the Party I knew nothing of Marxism... I joined because it was 1945, because I had just met a lot of Russian PoWs in Norway, because the Soviet Army had just then rolled back the Germans.'

After the war, Hulke received a terrible personal blow when he discovered that he was illegitimate, and it's not an exaggeration to say that this revelation affected him for the rest of his life. On a more practical level, he also found out that he had no birth certificate, and therefore was an 'alien' in the eyes of the government. He duly applied for naturalisation, and the subsequent Kafkaesque correspondence lies within a Home Office file in the National Archive. It's no surprise that Hulke's portrayal of government bureaucrats such as Masters in *Doctor Who* and the *Silurians* and Walker in *The Sea Devils* are so vivid, as he spent the next



Malcolm Hulke during his time serving in the Navy.

Hulke's agnosticism, this judgement seems exceptionally harsh as he was genuinely unaware of the circumstances of his birth. Police antipathy seemed to be solely based on his radical views, as indicated by a later report which stated that 'I am of the opinion that Hulke is inclined to undergo subversive activities, as his whole outlook was in this direction.' Despite this, and after many months of Hulke being bounced around between the Home Office and the Registrar General, a civil servant – although considering Hulke 'not a very pleasing type' – agreed to issue him with a 'special certificate of citizenship' upon the payment of a fee of £10.

Rather splendidly, Hulke immediately wrote back expressing his pleasure about the decision, but also regretting that he didn't currently have £10. An obviously irritated Home Office official queried when Hulke would have the money, and he replied: '(a) when I get paid back some of the money various characters owe me, (b) when the tourist season restarts... and (c) if anyone elects to publish the book I'm writing.' Eventually, on 22 August 1949, Hulke at last – in effect – became registered as a British citizen. However, while this naturalisation saga had unfolded, his membership of the CPGB had hit problems, leading to an ever-growing file and an increasingly interested MI5.

Hulke's personal file opens with the letter he wrote in 1947 to CPHQ in King's Street, Covent Garden asking for a job: 'My party membership dates from June 1945. For the past 18 months

two years of his life battling the men from the Ministry in an attempt to be recognised as a British citizen.

The Home Office immediately passed on Hulke's application for naturalisation to MI5 in order to check on his suitability as a British citizen. At that stage Hulke was not yet on file and they replied with a standard comment: 'Nothing Recorded Against'. The Home Office then asked the Metropolitan Police to investigate Hulke and after intensive consultation with the Cumberland Police, the Met reported, 'This individual is a "poseur" and a professed agnostic with an exaggerated idea of his own importance. Little reliance can be placed on his statements regarding the circumstances of his birth and enquiry shows that he is known as a man with little regard for the truth.'

Leaving aside the rather comical effrontery shown towards

I have been active in the Marylebone Branch... I am very keen... to be employed in a politically useful occupation.' Hulke was clearly committed and idealistic and wanted to move on from his work in the Young Communist League and be 'useful' to the Party. Unfortunately for Hulke, the application eventually ensured that the Party would never truly trust him, and instead he became an outsider. A vein of black comedy runs through Hulke's time in the CPGB, and the unexpected source of his troubles was his illegitimacy and naturalisation.

Hulke's job application was successful, and he was engaged as a shorthand typist, but within only a couple of days, he put himself out of favour in a haphazard fashion. Eager to pursue his naturalisation application, Hulke contacted Scotland Yard from CPHQ. The Party officials discovered this, and as well as being alarmed that Hulke had contacted the police so naively, they were even more perturbed when they discovered he was not a British citizen. The CPGB was keen to deny the (entirely accurate) idea that it was controlled by the Soviet Union, and so had a policy not to recruit any foreign nationals. Although Hulke didn't know it, the CPGB, as well as sacking him, had also tried to prevent him from being employed by associated political organisations, but this appears to have failed as he was later taken on by the British Soviet Society, albeit for a short time.

The fateful telephone call to the police caused Hulke to become a big topic of conversation in CPHQ, which of course was duly noted by MI5 and added to Hulke's file. As late as 1961, members of MI5 were still writing memoranda about "the funny story" of Hulke contacting Scotland Yard direct from Party headquarters. Being memorable did not help Hulke, especially as the officials of the CPGB had long and unforgiving memories.

At this point, for various reasons, Hulke moved away from London and back to the Lake District for a few years, but continued to undertake his Party duties by trying to recruit new members. His isolation there removed him from the influence and support of his comrades, and it was around this time that Hulke started to show an amount of scepticism towards the cause. In a letter to Emile Burns – Chair of the National Cultural Committee of the CPGB – he wrote, 'Sometimes I think that many Comrades – and especially those deeply engrossed in Party life – tend to imagine, rather hopefully, that the rest of the community, though they may be anti-Communist or anything else, are linguistically well equipped and polemically astute. What's more, they don't always seem to realise that most people regard politics as of not much more importance than football pools or of going to the pictures.'

Hulke was never reticent about communicating directly with Party bigwigs, and appeared to have no time for diplomacy. In 1949 he was infuriated by the lack of response to a letter he sent to the Glasgow local party offering to help canvass for the

forthcoming election. His complaint to the District Secretary contained a strong hint of his rising disenchantment: 'my point of criticism is that a less experienced Party member might even have been lost to the Party through such deplorable treatment.'

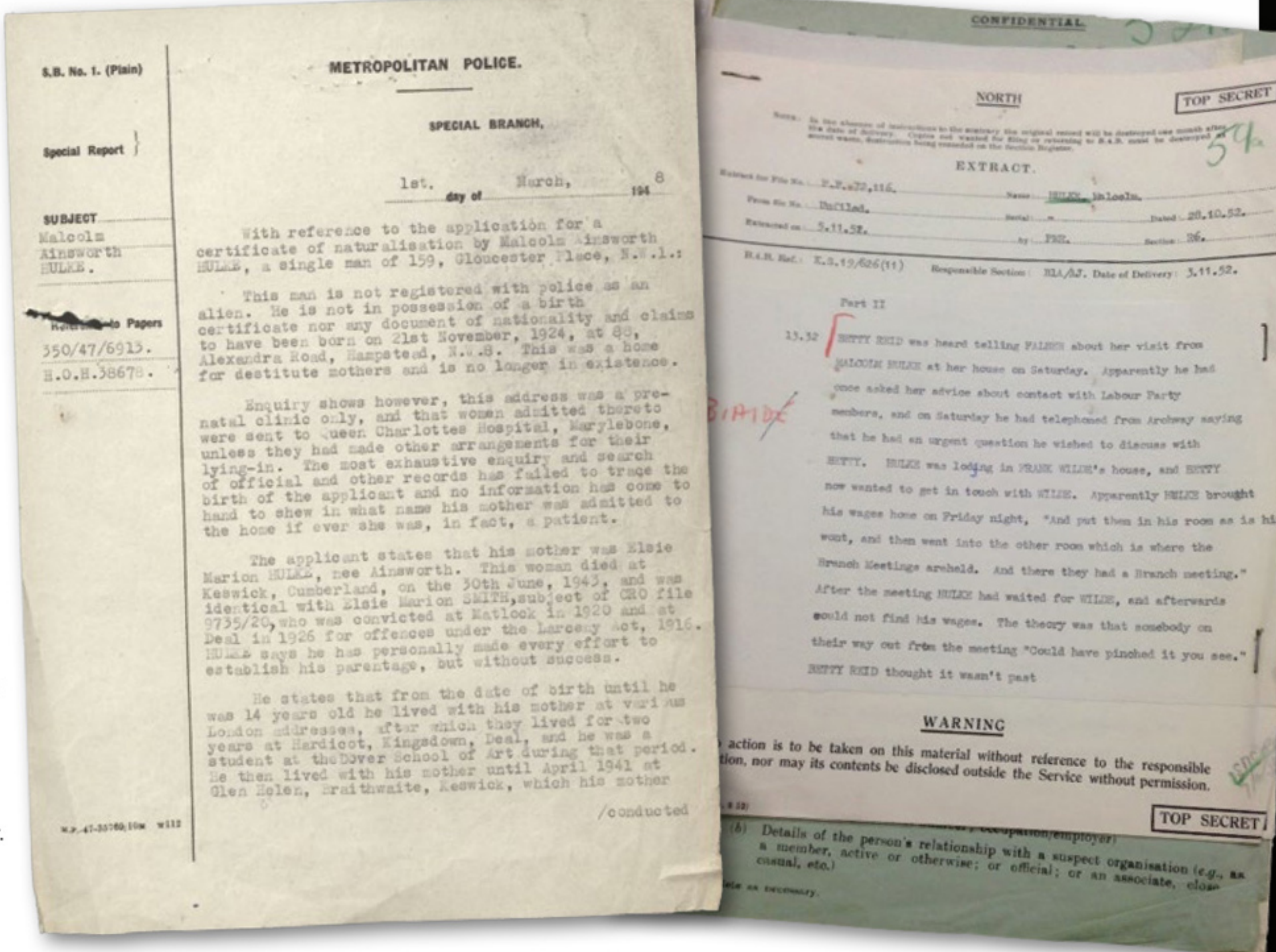
Hulke's dissatisfaction reached breaking point in early 1951 when he informed the District Secretary that he intended to leave the CPGB. Among other things, he cited the Party's hostile attitude towards President Tito of Yugoslavia, and its line on the Korean War which suggested that the South Koreans were the aggressors. Hulke plaintively commented that, 'Once a man starts wanting to believe in a thing, it's just about time he really set about some deep thinking,' but when he expanded upon his split from the Party it seemed that his concerns ran more deeply: 'Could it be that Communism is a wonderful idea, but that its philosophy is inherited with some not easily definable something that, at least, in present day society, tends rather to gather to itself mentalities of a not wholly desirable type? ... And if that is the case, and if Communism managed to gain control in this country, just what sort of people would we expect to find governing us?' Being so frank would not do Hulke any favours, although he did pledge to keep his resignation a secret so as not to damage the Party. Despite this, he was 'Discharged with Ignominy'.

As ever, though, other eyes were watching besides the CPGB. The day after Hulke resigned, a letter in the name of Sir Percy Sillitoe, Director-General of MI5 was sent to the Cumberland Police informing them of Hulke's decision. Superintendent Baum of the Penrith constabulary was deeply

sceptical about Hulke's resignation, and seemed to suspect a trick: 'he should continue to receive every attention, as in my view he is a dangerous man, and without scruples, so far as his Communistic outlook is concerned.' Sillitoe advised the police to watch Hulke's activities 'fairly closely' which resulted in him being under more surveillance outside of the Party than when he was in it.

As it happened, the scepticism of both MI5 and the police was partially justified when in September 1951, Hulke returned to London, and within 10 days asked to rejoin the Party. It's hard not to draw the conclusion that Hulke, who had been alienated from his mother as a child and later hurt by the knowledge of his illegitimacy, needed some kind of surrogate family. The CPGB was a good fit in theory, but in practice he was unable to communicate with Party personnel without fuelling antagonism. His reapplication brought him into contact with Betty Reid, who was in charge of Party membership, and commonly referred to as the 'Witchfinder General' of the CPGB. Reid was a formidable person to have as an enemy, and she – rightly or wrongly – immediately identified Hulke as an 'unreliable type'. When writing to her to support his new application he stated categorically that 'I have found it impossible to think other than as a Communist,' but also continued by saying that his future aspirations were 'to hold a Party card, and... I intend to make a published writer of myself – until that goal is reached I do not see my way clear to becoming an active Party member again.'

These somewhat-contradictory aims also ensured that Hulke was labelled as a bohemian or artistic type, with Reid particularly objecting to Hulke's then-current involvement with the Notting Hill ▶



"HE SHOULD CONTINUE TO RECEIVE EVERY ATTENTION, AS IN MY VIEW HE IS A DANGEROUS MAN, AND WITHOUT SCRUPLES."

— Superintendent Baum, Penrith constabulary

Malcolm Hulke

◀ ‘Progressive and Cultural Club’ which, although effectively the arts wing of the local Party branch, was looked upon by the CPGB as nothing much better than a decadent brothel.

Despite her misgivings, Reid followed up on Hulke’s references, which, being largely negative, resulted in the rejection of his application. The problem was then exacerbated by Hulke’s refusal to accept this decision, and his repeated attempts to force Reid to back down. The CPGB agreed only to review Hulke’s case in a further six months’ time, but his entreaties grew increasingly desperate, first outlining his previous political activity ‘the Squatting, the Savoy Picketing, the British-Soviet Society, the 1950 General Election’ and then became directly confrontational: ‘I cannot accept your attitude as correct, justified, fair or constructive’ before attempting to have the last word by telling Reid he did not want a reply.

Reid was not famous for her patience, and it seems likely that Hulke’s refusal to toe the line scuppered any chance of a flourishing future in the Party. He was now firmly identified as a troublemaker, and the frequency with which he was discussed in CPHQ made him more interesting to MI5. Once Hulke had reapplied to the Party, both MI5 and the police made every attempt to keep tabs on him as he moved with regularity from one rented flat to another. He was finally readmitted to the Party in spite of Reid’s misgivings: ‘I am not very happy about it. I don’t think he’s what you might call a desirable character. On the other hand, I think it’s difficult to keep him out.’ MI5 redoubled its efforts to locate Hulke’s new address, and eventually tracked him to Notting Hill – he had in fact returned to his lodgings in the ‘Progressive and Cultural Club’.

If Hulke was happy to be back in the Party fold, then his mood manifested itself in mischief. A telephone intercept picked up a call from Hulke to the *Daily Worker* (the organ of the CPGB) asking to place a classified advertisement for a companion on a cycling holiday from Paris to London. Extraordinarily,



Hulke wrote 1971’s *Colony in Space*.

"POLITICS REFERS TO THE RELATIONSHIPS BETWEEN GROUPS OF PEOPLE... EVEN IF THEY LOOK LIKE REPTILES... ALL DOCTOR WHO STORIES ARE POLITICAL." — Malcolm Hulke

he gave Betty Reid’s name as his reference, and her exasperation with this was also overheard by the MI5 agents. Her anger was such, that when she later saw an article in the *Daily Worker* published under the transparent pseudonym (or simple misprint) of ‘Malcolm Hulkey’ she immediately contacted the editor and insisted that Hulke be banned from making any more contributions to the newspaper.

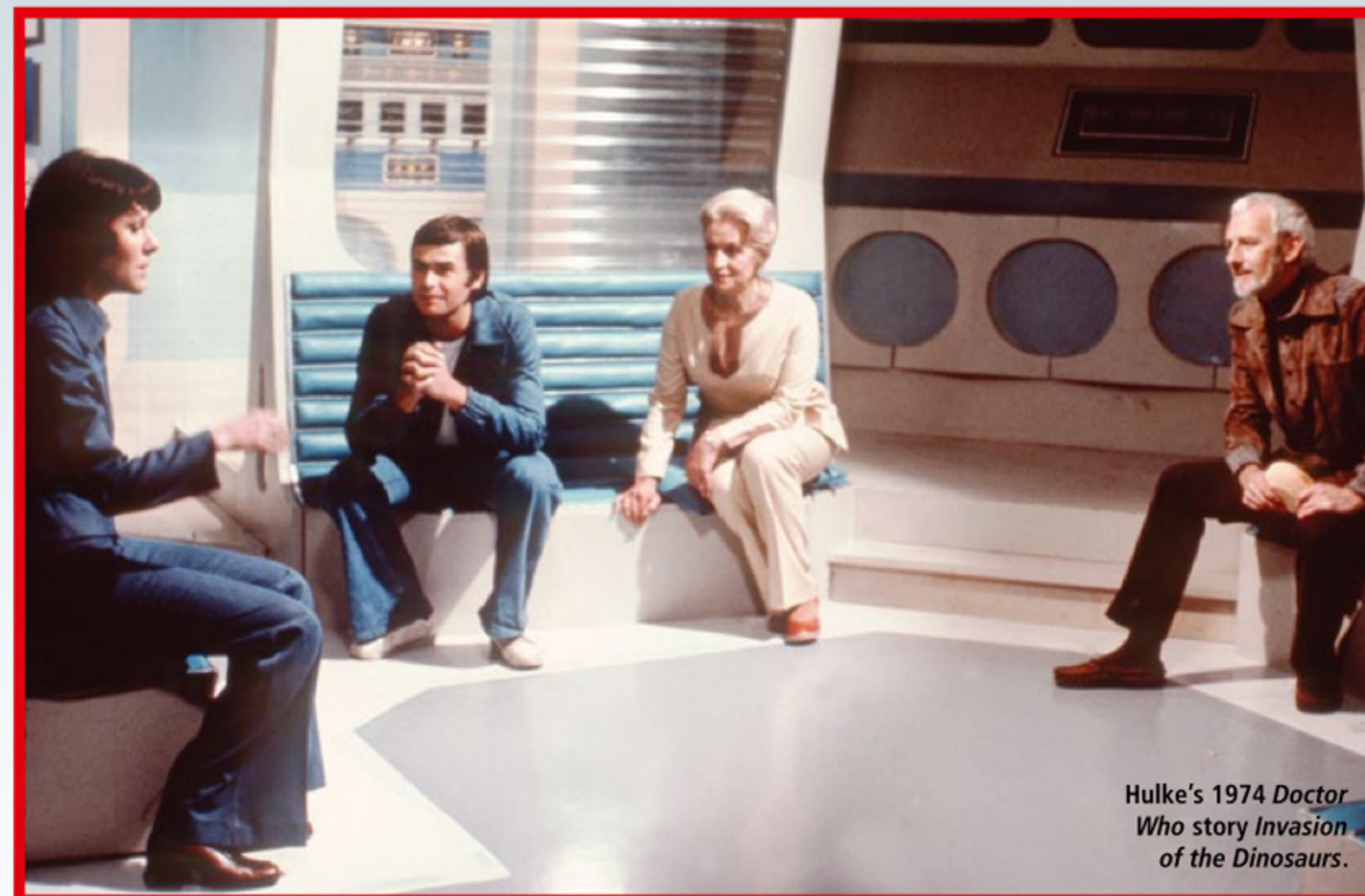
Hulke could do no right in Reid’s eyes. In October 1952, he had his wages stolen from his digs during a branch meeting, and immediately insisted that the Party repay him or he would call the police. Reid found this behaviour deeply suspicious, and for her it was the final straw of many. Only a couple of months later, Hulke realised that he couldn’t stand for a position on the Party Leadership committee because his disciplinary record – of which he’d previously been unaware – barred him from taking part. He wrote to Reid in a fury stating that he ‘would naturally like to know whether I am in the Communist Party or not’. Despite contesting this blackballing, it was clear that he had no future prospect of gaining a leadership position in the Party. Hulke didn’t know it, but when in 1953 he later wrote to Culture Secretary Sam Aaronovitch (father of *Doctor Who* writer Ben) asking for extra Party work, MI5 recorded Reid asking Aaronovitch to ‘help put Hulke off’.

It must have been hard for Hulke during this period as he was living a hand-to-mouth existence, going from one menial job to another, and experiencing problems with his

political ambitions in what spare time he had. He continued to do standard Party work – recruiting new members and selling the *Daily Worker* on street corners – but more productively he was also a member of the stage crew at Unity Theatre, a left-wing amateur theatre group with strong connections to the CPGB. During the time of the Popular Front before the war, Unity reached the height of its success, but in the 1950s it still had a good reputation and had been responsible for starting the careers of Ted Willis (famous for creating *Dixon of Dock Green*) and Alfie Bass among others. Hulke was never involved in writing any plays presented at Unity, but he mucked in with the stage crew and also designed programmes, most notably for the topical satire ‘World on Edge’ about the Suez Crisis, written by a fellow Unity member named Eric Paice.

Although there were occasional flare-ups, Hulke – though still a member of the CPGB – did not engage with its officials in quite the same way after 1953. For a time he had a job as National Union of Students Hostel Appeal Organiser and with his typical flair for publicity managed to get a letter about the appeal published in *The Guardian*. This triggered more apoplexy from Betty Reid who was incensed when she discovered that someone in the Party had put Hulke up for the post without her knowledge. But despite her anger, and the related blip of interest from MI5, Hulke’s activities were no longer generating the same interest or controversy.

The crushing of the Hungarian Revolution by Soviet forces in 1956 disillusioned a generation of British Communists, and at least a quarter, possibly a third of the CPGB’s membership resigned from the Party for good. Hulke’s reaction to these events is unrecorded, but thanks to the files it’s clear that he did remain a member until at least 1962.



Hulke’s 1974 *Doctor Who* story *Invasion of the Dinosaurs*.

However, other evidence suggests that his ambitions in the Party had started to wane over these years. Betty Reid undoubtedly prevented Hulke from progressing in the CPGB, but whether or not that was ultimately a bad thing is an open question, as Hulke’s letters sometimes suggest he was a man trying hard to belong but not really able to believe.

From 1955 onwards Hulke’s life had become more stable for a number of reasons. Firstly, he encountered a much-friendlier Betty in the form of Betty Tate, an inspiring Communist activist, recently widowed, who lived in a large house in Parliament Hill with her three daughters. Hulke started lodging in the spare room, and although there was never any romantic relationship with Tate, he quickly became a much-loved member of the household, and helped out with the family’s local community activities such as writing pamphlets for Socialist Sunday School, selling the *Daily Worker* and running fundraising bazaars. All of these things appealed to Hulke’s organisational and publicity skills, and the communal appeal of the tight-knit local Party group gave him a genuine sense that he belonged, as much as his personality ever could allow that.

Secondly, his mother’s companion Winifred Boot had moved down to London from the Lakes after selling the guest house. With the proceeds, Hulke and Boot bought a property just a street away from the Tates, and established it as a lodging-house. Hulke acted as landlord and handyman,

and it was here that he first met a tenant named Terrance Dicks.

Thirdly, and most importantly, Hulke and his friend Eric Paice had ‘regarded each other’s receding hairlines, and said: “We’re not getting anywhere in this world”’. The two men decided immediately to pursue a writing career. Hulke had only a little experience as a writer, having produced a lurid thriller under a pen name, and a short pamphlet about Unity Theatre, but the partnership found success with startling rapidity. The BBC produced their first script, and then they found regular work for the ITV franchise ABC. Hulke and Paice made several significant contributions to the ground-breaking *Armchair Theatre* strand of plays, before going on to influence the development of children’s television science-fiction with the series *Pathfinders in Space*. The latter was made under producer Sydney Newman, who would subsequently move to the BBC and go on to create *Doctor Who*.

Both the CPGB and MI5 looked upon Hulke’s writing career with suspicion. In 1960 one tapped call to CPHQ from a Party official mentioned that they had heard a radio play by him and remarked with surprise that ‘[Hulke] had opened up a new career’. Reid was as usual more concerned with casting doubt on Hulke’s probity. When she discovered in 1962 that Hulke had become Treasurer of the Unity Theatre Trust she ‘exclaimed and swore. She would not trust that man with money.’ Needless to say, Hulke in fact carried out his duties as Treasurer impeccably.

But by that point, Betty Reid’s opinions had no impact on Hulke’s life and ambitions. Although he had split amicably from Paice, he continued to find work, and wrote several episodes of *The Avengers* for ABC. Offers of work were flooding in. Late in December 1963, Winifred Boot wrote excitedly to one of Hulke’s brothers: ‘Mac is well, but very busy. He is writing a six-part serial for television, to be produced early in 64, & has just completed a one hour episode for *The Avengers* series. Somehow, he makes time to see me every day, & last week took me to St Martin’s Theatre, to see *The Sound of Music*. It was a lovely evening, there & back in his lovely car, with the heater on, I wish your mother had lived to see his success.’

The six-part serial was the *Doctor Who* story *The Hidden Planet*, Hulke’s first engagement with the series that would ultimately bring him lasting fame. He had successfully put his tangled history with the CPGB behind him, and gained a welcoming home

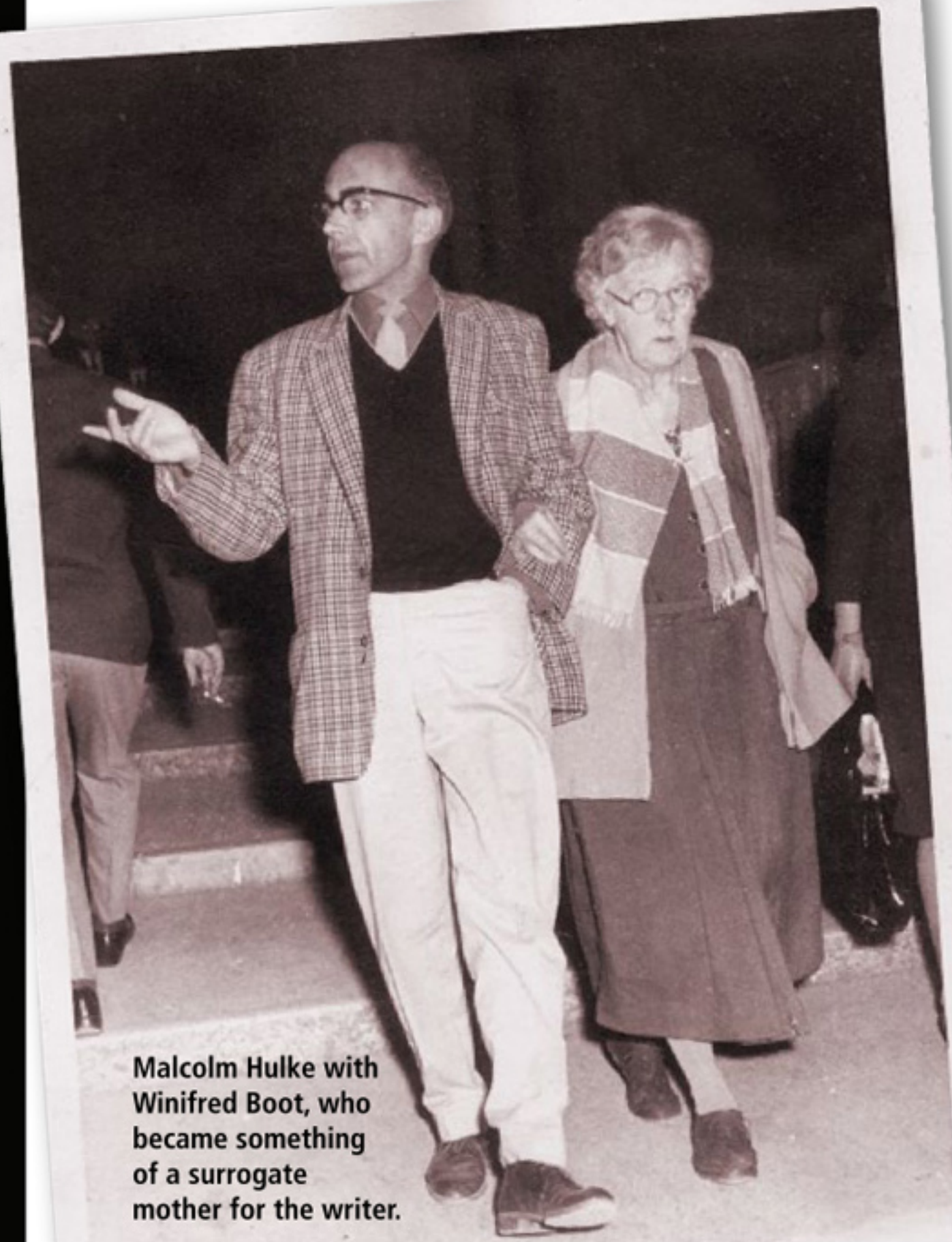
and a burgeoning career. Life – at least for now – was good.

Anecdotal evidence suggests that Hulke stopped being a card-carrying Communist at some point in the late 1960s, but his continuing interest in politics is evident throughout his work on *Doctor Who*. During a rare interview, he commented, “Remember what politics refers to. It refers to the relationships between groups of people... even though the other people look like reptiles, they are still a group of people, of thinking creatures... all *Doctor Who* stories are political.” This general perspective became rather more focused on his Party experiences in the story *Invasion of the Dinosaurs* (1974), which featured a group of intellectual ideologues who have been duped into believing they are travelling to a new and unpolluted world. When Sarah Jane Smith confronts one of the believers, she says, “The only reason you want to go ahead now is because you can’t stand being made a fool of! You must never be wrong!” Hulke had encountered this attitude on many occasions, and it again brings to mind his own words about the dangers of zealotry: “Once a man starts *wanting* to believe in a thing, it’s just about time he really set about some deep thinking.”

Hulke’s MI5 file is a fascinating and welcome find, but it obviously tells an incomplete story, not least because some pages have been redacted and the post-1963 documents still reside in the vaults. It’s a glimpse of Hulke’s life through mail interceptions, bugged conversations and the prism of political paranoia. Whether or not he personally had any idea of how much of his day-to-day life had been captured by MI5, it’s certainly the case that the CPGB was aware it was under surveillance if not the scale of it. At one point, the Party became so certain it was being spied upon that the headquarters at Covent Garden were comprehensively swept for bugs, but nothing was found. Unconvinced and still cautious, the Party officials set up a specially secure bug-free office that could be used for the most sensitive conversations. This too was immediately bugged by MI5. Surveillance continued right up until the 1970s and 1980s, long beyond the point that anyone other than MI5 saw the CPGB as a credible threat.

The other players in this tale of intrigue are largely anonymous. They are shadowy figures that typed up every conversation, steamed open the letters and photographed the content. In some cases the only trace they leave is a finger caught in the photograph, pressing down on a letter to make it more legible. But not all of them remained unknown. In 1982, yet another Betty, Betty Gordon, confessed to the CPGB that she had been an MI5 agent for 10 years between 1948 and 1958. She’d been recruited at the age of 22, and when she later fell pregnant MI5 was delighted as a baby ‘was good cover’. Betty Reid took pity on the young woman, and welcomed her into her own home. Gordon ended up with a roof over both her and her baby’s head, took on the role of nanny to Reid’s children, and continued to feed information to MI5. The CPGB’s ‘Witchfinder General’ was compromised by a spy in her own house who remained her friend for several decades.

As for Reid, it’s hard to judge her ethics too harshly when compared to MI5’s willingness to inveigle a pregnant young agent into a family home. She also – despite her reputation – had a human side. After the shock of discovering that her friend had betrayed her, she nonetheless didn’t break off contact with Gordon, and remained in touch with her until Reid’s death in 2004. An indication perhaps that when history has dispensed with the ideologies and shabby deceptions, it’s the moments of humanity that somehow persist. Something that Hulke understood very well. **DWM**



Malcolm Hulke with Winifred Boot, who became something of a surrogate mother for the writer.



1960’s *Pathfinders to Mars* – among Hulke’s early work for television.



CHRIS

EMMA

MICHAEL

WILL

The continuing mission to watch all 813 episodes, in order from the start...

THIS ISSUE Episode 754 – THE WATERS OF MARS

Water palaver!

We already know not to Blink, but now we've been warned not to drink. What next – deadly smell? Hear Doctor Who yell: "No matter what happens, don't stink!"

COMPILED BY **PAUL LANG** | ARTWORK BY **ADRIAN SALMON**

Imagine being one of the first humans on Mars and Skyping your daughter back on Earth to tell all about your latest adventures, and all she wants to bang on about is her mortgage. That's the predicament in which the Time Team find Captain Adelaide Brook at the start of *The Waters of Mars*, a non-seasonal but still very special *Doctor Who* Special. Surely things can't get any worse for her?

Weeeeeeeell...

"I love Lindsay Duncan as Adelaide – she's a class act," chirps Michael.

"She's got such a presence," agrees Chris. "And look – a lovely crew that will probably never make it to the end of this story alive," he says, sadly.

"The crew of that base have been on Mars for two years, so she can't have met her baby grandchild, and probably never will," sniffs Emma. "She's a cold old bat."

They're not the only ones on the Red Planet, though...

LIKE THAT? WATCH THIS!

This isn't the first time that the Doctor has had to contend with invaders from Mars...

CHRIS SAYS: Sure, you found a living specimen from the surface of Mars that can put a base under siege. Big deal! Patrick Troughton was sorting out that stuff before it was cool. When it was sub-zero, even! The Second Doctor, Jamie and Victoria tackled a troupe of dormant Martians – the Ice Warriors! – within the Britannicus Base, as future Earth faced a new Ice Age. They did it with such style and ease that half of the time it seemed like a cartoon! Although I can't imagine David Tennant's Time Lord attacking the Flood victims with a sonic cannon. Maybe that's why the Ice Warriors have such big clamp-like claws – what better to handle a sentient virus frozen into ice cubes?

"Nice bit of Martian dust being blown away as the TARDIS arrives," says Will.

"Desolate," agrees Emma, "exactly what I look for in a good planet."

"Oh, here's Peter O'Brien as Ed, the grumpy Australian boss. He was never this bad when he was in *Neighbours*," says Michael, unkindly.

"Yes, he was," says Will, even more unkindly.

"The Doctor's orange spacesuit remains one of my favourite of his outfits," says Emma. "It's really working for him on Mars."

"Great shot of the base too," coos Will, as the Doctor briefly takes in the spectacle before being apprehended by a gun-toting drone.

"That is a terrible robot," scowls Michael, as the theme music crashes in.

In the base's central dome, Adelaide demands to know her uninvited guest's name, rank and intention.

"The Doctor. Doctor. Fun.' Love it," cackles Will. "And delivered so deadpan."

Emma agrees: "I think I'm going to enjoy the Doctor's charming wit battling with Adelaide's stiff upper lip."

Not content with capturing our hero, the robot is now being super-annoying.

"Rubbish robot is called Gadget," sighs Michael. "It gets rubbisher."

"Its constant bleating 'Gadget-Gadget' is going to get annoying fast," agrees Will. "At least the Doctor feels the same."

"Yes," adds Michael.

"I'm glad he hates funny robots too."

Emma is more irked by the youthful techie who's controlling Gadget.

"Roman is annoying," she tuts. "I wonder how he made it onto the mission – wouldn't he have been about 12 when they started recruiting?"

Rounding off the crew are medic Tarak, nurse Yuri, technician Steffi and geologist Mia, with Maggie and Andy at work in the bio-dome.



"Regular monster Alan Ruscoe gets to be a human character for once," notes Will, as the man who has previously been everything from an Auton to the Anne Droid gets to appear out of make-up.

"Well, for a moment anyway. Excellent background convulsion work," says Will, as Andy transforms into... *something*.

"What's all that stuff around his mouth?" asks Emma, as he reveals his new form to a horrified Maggie.

The Doctor also has a shock, as he finally realises exactly where he's landed.

"Bowie Base One!" yells Michael. "Right – David Bowie's *Life on Mars*. I get it," he chuckles.

"Oh. I did not get that," says Will.

We see memories flood into the Doctor's mind of the terrible events at Bowie Base One on 21 November 2059. No prizes for guessing which date he's chosen to drop in.

"That's a neat way of conveying the information," says Michael.

"We've only just met them and I'm already very sad at their deaths," says Will, "and it's all in Tennant's reactions to them. It's lovely seeing the Doctor nerding out about the crew, but the message is clear; today is not a good day for them."

"Yup. They're all going to die today," says Chris, sadly.

Adelaide, Tarak and the Doctor set off to the bio-dome with Gadget to find out what's happened, and there they find an unconscious Maggie, who is whisked into quarantine by Yuri.

"This feels like a good ol' Base Under Siege story, except the enemy is inside," says Chris.

"It's like *Alien* mixed with a zombie movie."

Tarak is the first to find Andy.

"He's all wet," says Will. "What's happened to him?"

Water is pouring from Andy's body, and he spins round and shoots a jet at Tarak. By the time the Doctor and Adelaide discover them, Tarak is transforming too.

"More gloriously horrible background convulsion acting," says Will.

"I'm genuinely creeped out by that," shudders Chris.

"And the black tongue and teeth. Ew!" Michael agrees. "That cracked skin and water is really, really horrible."

Maggie is also changing – and Yuri has unwittingly given whatever is controlling her the idea of spreading itself to Earth.



"I like Adelaide. She's dedicated to a greater cause, which is what the Doctor is appealing to." – EMMA

"The water monsters can really run," says Michael, as Andy and Tarak belt through the dome after the Doctor and Adelaide. "Do you think the Doctor misses the days when monsters just lumbered along?"

The Doctor uses his sonic screwdriver to turbo-charge Gadget, and he and Adelaide ride the irritating pile of junk to safety.

"Go-Go Gadget-Gadget Thrusters!" cheers Chris.

"That beats the Segway getaway in *The Runaway Bride*," adds Will.

In the medical dome, the Doctor discovers Maggie can now recognise Ancient North Martian, and that all the water in the base comes from an underground glacier.

"Dormant telepathic Martian water possessing humans is a marvellous concept," grins Emma.

"Water is patient. Water always wins.' Nice creepy thought there," shivers Michael.

With the unknown infection spreading, Adelaide orders an evacuation of the Base.

"If the creatures want to get to Earth, evacuating there could be a really bad plan, right?" asks Will.

Michael nods. "They decide to abandon very quickly, but it does make them all seem very sensible and practical," he says. "Also, I'm not sure Yuri is a real Russian. He keeps forgetting to do his accent."

The Doctor and Adelaide head to the water filtering plant to discover when the infection entered the water supply. There, she quizzes him about his extensive knowledge of them, and why he's so keen to be on his way.

"Are the Doctor's half-hearted attempts at leaving because he's concerned that he'll affect things, or because he's worried that he is in fact the cause of the disaster?" wonders Emma.

"The moral battle going on in his head must be tremendous," says Chris.

The Doctor tells her that in this one moment, time is fixed and there's nothing he can do to help – what happens must always happen. But he can't bring himself to tell her what that is.

"I like Adelaide," says Emma. "She's dedicated to a greater cause, which is exactly what the Doctor is appealing to – her sense of obligation. He's basically guilt-tripping her into dying on Mars, the manipulative old sod."

But why is Adelaide so dedicated? It all started one day when the Earth was moved across the universe and she came face to face with a Dalek.

"What a clever callback to *The Stolen Earth*, giving Adelaide a direct connection to that big season finale," says Will.

"It does show that the Doctor has an effect on ordinary people," adds Michael.

"Is young Adelaide's bedroom the Attic set from *The Sarah Jane Adventures* re-dressed?" asks Chris.

The Doctor tells Adelaide that, because of her and her descendants, the human race will travel out into the stars – but only if history remains unaltered.

They realise that one tiny, broken filter was enough to let the virus in, but it happened recently enough that they can still safely return to Earth. Adelaide tells the Doctor to leave and save himself while she saves her crew, and he is torn as their situation becomes ever more desperate.

"The Doctor is so still, just watching," says Will. "The eye of the storm. It feels like his decision whether to stay or not is now a real dilemma."

"He knows, doesn't he?" agrees Chris. "That even now they're all going to die."

Eventually, he decides to leave, but he doesn't get further than the airlock – Adelaide has trapped him there, and demands to know the whole truth.

"Ah, there we go, the Doctor is racked by guilt over Pompeii," says Emma. "It all boils down to an existential crisis. He's had a bad experience and it's called his whole life into question."

"Gosh, David Tennant is brilliant in this scene," says Michael. "He's totally thinking of Donna."

The Doctor finally admits to Adelaide that she and her entire crew are meant to die in a nuclear explosion that day.

"Adelaide is determined to change their destiny, but part of her knows that this is still the end," says Chris. "The close-ups on Adelaide and the Doctor in his helmet are really enhancing this moment. Graeme Harper's direction is stellar, as is Murray Gold's soft score at moments like this."

Adelaide finally releases the airlock and lets the Doctor go. As he slowly walks away, he is crushed by the sound of the crew's desperate attempts, transmitting into his helmet.

"Did Adelaide leave the communication channels open on purpose, so the Doctor hears them all die?" wonders Michael.

"Steffi getting trapped by the water is so nasty," says Will. "As is the counterpoint of the Doctor just walking away."

"It's brilliantly tense," agrees Michael. "They've not had much chance to establish the characters, but you do care about them. Well, not Roman. He's just annoying."

Roman is also caught, by just one drop.

"They said the water was clever, but it would have been cleverer if it made him pretend he hadn't just been dripped on," notes Will.

As Ed prepares the escape shuttle, Maggie appears and soaks him. ▶



◀ “Not the shuttle too, everything’s going wrong!” wails Emma. “Good old Ed, honourable to the last – though blowing up the shuttle does rather leave the others with no way to escape.”

“Has there been a more doom-laden episode of *Doctor Who* since *The Caves of Androzani*?” wonders Will. “Everything just keeps getting worse.”

The team watch in horror as all hope seems to be lost.

“The burning base, the voiceover, the flames – what a great shot,” approves Michael.

And then...

“Hooray for the Doctor coming back!” cheers Will. “I really wasn’t sure if he would.”

“What’s the point of being a Time Lord if you can’t at least dabble with the space-time continuum, eh?” says Emma.

His attitude has changed, though.

“I love it when Tennant does his full-on manic Doctor business,” says Michael. “He may have gone too far, though.”

“Not sure about him bending time to his will,” adds Will. “That’s a bit of a god complex.”

“His arrogance is justified to a degree,” argues Chris. “He’s using the prophecy to his advantage, but by declaring himself the Lord of Time? The Doctor may be doing this to save their lives, but at what cost to history and to himself?”

“Adelaide is a force to be reckoned with, setting the self destruct,” says Will.

The Doctor, furious, is still trying to find a way to save everyone. But he needs help...

“Gadget to the rescue. I am rolling my eyes,” groans Michael, as the Doctor sends the unloved robot off to the TARDIS, controlling him remotely. Adelaide shakes her head as she watches his desperate efforts to get the ship to them before the big bang.

“Oh dear, it almost seems inevitable that humanity’s first expedition to Mars will result in a nuclear explosion,” says Emma. “Bye bye, Bowie!”

The infected crew and the base itself are all destroyed in the firestorm, but the Doctor manages to get the survivors back to Adelaide’s house on Earth.

“The Doctor’s smug face is almost post-coital,” says Emma. “The survivors don’t seem quite as happy about being whisked back to Earth as you’d expect,” she adds, as Yuri and Mia run off into the night.

“I’m glad Adelaide is challenging his self-appointed authority,” says Chris, as she cuts the Time Lord Victorious short with some harsh truths. “This is exactly why he needs someone with him; to keep him grounded.”

“It’s suddenly gone very dark, very quickly with the Doctor aggressively boasting to Adelaide,” says Emma. The Doctor sends her home, convinced that his job is done, but there’s one more horrendous shock to come. Adelaide calmly walks into her house, shuts the door and ends her own life.

Will is unconvinced. “I understand the dramatic need for Adelaide to change what the Doctor’s done, and the need for it to undercut his hubris, but I just don’t buy her suicide,” he says. “She doesn’t know it will put everything right any more than the Doctor knows that saving her will leave everything okay.”

Emma is unsure. “I don’t know,” she says. “It feels like she’s so utterly driven that if her death leads to something bigger then she’d absolutely do it.”



Adelaide Brooke.



“Wow! The burning base, the voiceover, the flames... what a great shot.” – MICHAEL

The Doctor falls to his knees in horror as he realises what he’s done, and a familiar figure appears in the distance.

“Ood Sigma!” yelps Michael, as Ood-song fills the air.

“Is this it? My death? Is it time?!” This is all very Scrooge, isn’t it?” says Chris.

The Doctor isn’t quite ready to throw in the towel yet, though.

“Ooh, Cloister Bell. Is that the TARDIS telling the Doctor off?” wonders Michael, as the Doctor slams the TARDIS into flight.

There’s no escaping the End of Time, though.

“Next time: The Master!” cheers Will.

“And there’s Donna! And Wilf!” cheers Michael. “And here’s a lovely caption for lovely Barry Letts.”

“A thoroughly deserved tribute,” agrees Will.

“What a weird, silly, but fantastic episode!” says Emma. “The Doctor seems so worn out. Somehow, I think it’s only going to get worse.”

“That was an excellent piece of television,” concludes Chris. “Scary, exciting, scary, thought-provoking, scary and did I mention scary? That was some very solid *Doctor Who* right there!”

“I enjoyed that a lot more than *Planet of the Dead*,” says Michael, grudgingly. “However, it doesn’t really stand up to much scrutiny. I didn’t care for the Doctor’s behaviour.”

Will liked it much more: “Tense and dark, and even though I wasn’t a fan of the very end, it was still powerful and a good way to lead into David Tennant’s swansong. Blimey. He’s nearly gone.” **DWM**

AND YOU SAID...

MICHAEL SHEED: The previous story, *Planet of the Dead*, was the first one shot in HD, and featured grains of sand. It’s a clever idea, in *Doctor Who*’s second HD story, to feature droplets of water so prominently, so as to once again show off the pin-sharp picture to best effect.

BLAINE COUGHLAN: Graeme Harper’s direction builds tension brilliantly, and I particularly love the shot of the oblivious Maggie nattering on while an out-of-focus Andy twitches and jerks in the background like a break-dancer in an electric chair.

JACOB LOCKETT: Everyone’s secrets were revealed in *The Waters of Mars*, including the Ice Warriors’. Even though they weren’t in the episode itself, at least we figured out why they were so grumpy in earlier stories. How can you stay happy and peaceful when even your drinking water is out to get you?

RICHARD COLES: The last 15-20 minutes of *The Waters of Mars* are some of the most intense drama I’ve ever witnessed. It’s my all-time favourite story!

MARTIN PAXMAN: I can’t believe the Doctor was so stupid in this story! He could have saved Adelaide and the rest by taking them to a distant planet, or into the far future. They didn’t have to die! History would still record that the crew perished (the base was completely wiped out, the bodies were never found) and the fixed point in time would have remained intact. Jerk!

Next issue, *The Time Team* will be watching *The End of Time Part One*. Email your comments on this episode to dwm@panini.co.uk and we’ll present a selection of your thoughts.

CLICHÉ
COUNTER

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ON SCREEN
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THE FACT OF FICTION

The Monster of Peladon

Decades after his previous visit, the Doctor returns to the planet Peladon, to discover a power struggle between the trisilicate miners and the ruling class...

FEATURE BY **ALAN BARNES**

Everyone knows that *The Monster of Peladon* riffed on the government-humbling miners' strike of early 1972 – but in that, it was hardly unique: the TARDIS-by-lamplight scene at the start of the previous story, *Death to the Daleks* (1974),

would have evoked memories of the consequent power cuts that blighted transmission of *The Curse of Peladon* (1972), for example. In *The Three Doctors* (1972-73), the mighty Time Lords had found their power sapped by a cosmos-threatening 'energy drain'; and there could scarcely have been a more of-its-moment setting than the closed-down colliery of *The Green Death* (1973).

Nor was *The Monster of Peladon* particularly timely. Early in 1974, as it was in production, other BBC shows were already airing their take on the second great political crisis of the era – the state-enforced 'Three-Day Week', imposed on New Year's Eve. In *Mutiny of the Punka-Wallahs* (broadcast 17 January), an episode of borderline-racist, India-set wartime sitcom *It Ain't Half Hot Mum*, the escalation of a fan-bearers' strike caused an Army camp to suffer power cuts; and two consecutive episodes of *Till Death Us Do Part* (23 and 30 January) pitted actual racist Alf Garnett against the "Bolsky bastards", including *Militant*-reading son-in-law Mike.

The Monster of Peladon, then, is twice overshadowed – as a slightly disappointing sequel to the much-loved *Curse*; and by its real-life context. But halfway through, once the Ice Warriors arrive, it turns back into something else: proper, exciting, *Doctor Who*! Its failing, perhaps, is that it doesn't strike quite the same balance between sci-fi thrills and contemporaneous comment as *Curse* – which sent up Britain's entry into Europe. One wonders, though, if it might be worthwhile to return to Peladon again, after all this time – a Peladon whose populace, perhaps, has been whipped up into anti-alien fury, and which is preparing to vote on exiting the Federation...



Part One

FIRST BROADCAST: 23 MARCH 1974

On the planet Peladon, a mountainside Citadel is lashed by lightning.

■ *The Monster of Peladon* opens with the exact same model shot of the Citadel that opened its precursor, *The Curse of Peladon* (1972).

Deep inside the mountain, Ettis (Ralph Watson) and three of his fellow Peladonian miners are trundling a machine along a tunnel... when a weird sound fills the air.

■ The 'sonic lance' prop used parts of the device originally constructed by the Second Doctor in *The Three Doctors* (1972-73) for the purpose of calming a 'big blancmange' of anti-matter in the UNIT Lab.

Ettis panics: "It is the spirit of Aggedor!" Caught in a red glow, one of the miners disappears. Rushing past a Communications Room, Ettis tells the human engineer Eckersley (Donald Gee) and his alien associate Vega Nexos (Gerald Taylor) how they took the sonic lance into the mine as instructed – but that the spirit slew his comrade for blasphemy.

■ Stage directions called for Vega Nexos to resemble a 'hairy carrot'.

■ In his Target Books novelisation (1980), Terrance Dicks describes Nexos as a 'mole man' from the planet Vega: 'Most of the inhabitants of Vega lived in tunnels of one kind or another, and the Vegans were famous



The Citadel of Peladon.

mining engineers, who sold their skills all over the galaxy.'

■ Vega Nexos was the last of Gerald Taylor's many *Doctor Who* roles: a Dalek operator for all of the creatures' 1960s appearances, he'd also served as a Zarbi in *The Web Planet* (1965), as both a War Machine and the voice of WOTAN in *The War Machines* (1966), as Damon's Assistant in *The Underwater Menace* (1967) and as the Baker's Man in *The Dæmons* (1971).

Later, in the Throne Room of Queen Thalira (Nina Thomas), Chancellor Ortron (Frank Gatliff) describes how the terrified miners are refusing to work.

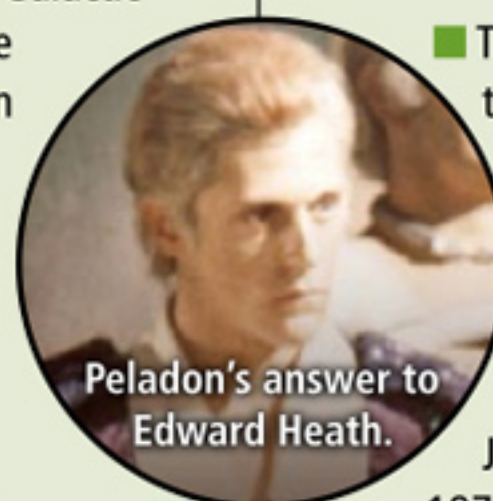
■ Details of Brian Hayles' aborted *Return to Peladon* storyline may be discerned from a surviving document headed 'Argument'. In this version, set some years after the events of *Curse*, King Peladon remained on the throne, advised by Chancellor Ortron – who, like the late High Priest Hepesh (in *Curse*), had adopted an Enoch Powell-ish 'anti-alien' stance. Ortron's views were shared by both the 'firebrand' Gebek, who believed that Federation membership hadn't benefited the Peladonian proletariat, and, intriguingly, aristocratic Thalira – at this stage, a spurned woman, who'd expected to marry the young king until the Doctor's companion, Jo Grant, ►



"Revolution and civil war, your Majesty, unless you allow me to help you."

ESSENTIAL INFO

■ In *The Curse of Peladon* (1972), the proud sovereign world of Peladon was seen to be negotiating for entry into the political and economic Galactic Federation bloc, despite considerable opposition from within and without. At the very moment it was being written, pro-European Tory PM Ted Heath was negotiating for Britain's entry into the European Economic Community, despite considerable opposition from within and without; two days before transmission of Episode Four, the House of Commons passed the crucial second reading of the EU Accession Bill, with a majority of just eight 'ayes'. Britain joined the EEC on 1 January 1973.



Peladon's answer to Edward Heath.

Three days later, *Doctor Who* script editor Terrance Dicks commissioned a storyline titled *Return to Peladon* from Brian Hayles, author of the original *Curse*. But with Britain's entry into Europe settled, what great political question of the day might the sequel address...?

■ Transmission of the final two episodes of *Curse* had, in some areas, been affected by power cuts caused by the nationwide miners' strike of 9 January to 25 February 1972. With coal supplies to Britain's power stations frozen, Heath's government had been forced to declare a state of emergency on 9 February. At around one o'clock in the morning of 19 February, the very day that *The Curse of Peladon*'s final episode aired, the government capitulated to the National Union

of Mineworkers' demands on pay and conditions during the course of a meeting with miners' officials at Number Ten. Surely it was no coincidence, then, that when the Doctor at last returned to Peladon, he'd discover that its miners were being manipulated to rise up against their rulers...!

■ The story's development was unusually problematic. Hayles' first set of six scripts, delivered between 13 August and 27 September 1973, were largely rejected. The storyline was significantly revised, and a second set of scripts was produced. Although the retitled *Monster of Peladon* scripts were accepted, these were then extensively rewritten by Dicks over Christmas – causing the serial's filming dates to be delayed.

■ *Curse*'s director Lennie Mayne was rehired, as was its designer Gloria Clayton – not to mention

several members of its monstrous supporting cast. Between Monday 14 and Friday 18 January 1974, many of the Mine sequences were shot during the course of a single week's pre-filming at Ealing.

■ But with coal stocks dwindling as a result of an overtime ban by the NUM, the nation had been on a power-conserving 'Three-Day Week' since New Year's Eve – and by the time *The Monster of Peladon* entered the Television Centre studios for the first of its three two-day recording blocks, this second crisis was approaching its height. Part One was recorded on Monday 28 January, with Two (plus Temple and Pit scenes for Three) the day after. With the miners having declared an all-out strike to begin on Sunday 10 February, Heath staked his authority on a General Election, called on Thursday 7 February. An only slightly less momentous announcement came the following day: after four



Brian Hayles with one of his creations.

years, Jon Pertwee had resigned from the role of the Doctor...

■ The most parts of Three and Four were recorded on Monday 11 and Tuesday 12 February, with Five and Six entering studio on Tuesday 26 and Wednesday 27 February. The Election was held the very next day, when Harold Wilson's Labour Party won just four seats more than Heath's Conservatives – and quickly offered the miners a settlement.

■ Ranking 216th (out of 241) in *DWM*'s *First 50 Years* poll of 2014, the Third Doctor's penultimate adventure was the last of Hayles' six *Doctor Whos*; the Ice Warriors' creator died in 1978, aged just 47.

◀ had captured Peladon's heart instead (again, as seen in *Curse*).
■ The revised *Monster of Peladon* storyline, however, shifted the sequel on decades, not years – and Thalira became the dead Peladon's heir: 'a frail beautiful girl of about sixteen, looking almost weighed down by her royal regalia', according to stage directions.

Eckersley insists that the miner's death was the result of sabotage – and that the sonic lance is essential to increase output tenfold. Thalira requests a demonstration of the lance, as a show of faith. Federation Ambassador Alpha Centauri (Stuart Fell; voiced by Ysanne Churchman) thanks her; full production of the mineral trisilicate will help end the Federation's war with Galaxy Five.

■ Since *The Curse of Peladon*, Alpha Centauri has graduated from mere Delegate to Ambassador; he was last seen on screen, however, on Sunday 5 March 1972 – performing alongside the Mitchell Minstrels in an edition of BBC2's *The Black and White Minstrel Show*!

■ Most famous for having played Grace Archer in the BBC Light Programme's country soap *The Archers*, cynically killed in a stables fire on the night of 22 September 1955 in order to spoil ITV's launch, Ysanne Churchman (1925-) returned to give voice to the hermaphrodite hexapod. In 1980, Churchman described to broadcaster David Jacobs how she'd been briefed for the part at the time of *The Curse*: "I was told, 'Basically, we want the pure voice of a young boy, with the mentality of a homosexual civil servant.'" It's entirely possible, though, that Centauri wasn't part-based on *any* old homosexual civil servant – since at the time of *Curse*'s production, one particular homosexual 'civil servant' had only recently become a household name: the famously flamboyant Quentin Crisp (1908-99), introduced to the viewing public via a *World in Action* profile first broadcast on 6 July 1970, soon repackaged as part of the series *Seven Men*, networked in 1971. (Future War Doctor John Hurt's breakthrough performance as Crisp in the autobiographical TV play *The Naked Civil Servant* came later, in 1975.)

■ Peladon's trisilicate veins must be a relatively new discovery. In *The Curse of Peladon*, trisilicate was

simply as the stuff that the key to the Ice Warriors' spaceship was made from – "which can only be found on the planet Mars", the Doctor told Jo. Mars remains a Federation member, so the planet must since have been mined out – making it unbelievably fortuitous that a second source of trisilicate has been discovered beneath the stony ground of a planet only very recently admitted to the Federation!

■ Or is it? In *Curse*, the Martian Izlyr noted how the villain Arcturus' homeworld lacked mineral deposits, whereas Peladon had them "in abundance"; High Priest Hepesh, too, warned that the Federation would "exploit us for our minerals". Did the Federation know something the Doctor didn't...?

■ The name 'trisilicate' was taken, supposedly, from the ingredients listed on a tube of toothpaste: magnesium trisilicate (Mg₂O₈Si₃) is an inorganic compound sometimes used as an abrasive in toothpastes, but more often as an antacid.

■ A line cut for time at the end of this scene specified that the woman in purple attending on Thalira was her lady-in-waiting – played, in fact, by director Lennie Mayne's wife, Frances Pidgeon (whom he'd featured as a Secretary in two episodes of *Doomwatch*, and would again cast as Miss Jackson in *The Hand of Fear*, 1976).

Soon, in the Temple of Aggedor, Ortron prays to the Royal Beast's spirit to pass judgement "on those who have truly offended thee..."

■ In *Curse*, the duties of Chancellor and High Priest were given to brothers Torbis and Hepesh respectively – but now, Ortron holds both positions. Which is rather like David Cameron doubling up as both Prime Minister and Archbishop of Canterbury, when you think about it!

Observed by a Peladonian Guard, the TARDIS materialises in a Tunnel. Doctor Who (Jon Pertwee) tells Sarah Jane Smith (Elisabeth Sladen) that he's been meaning to return to Peladon for "ages".

■ "It's another rotten gloomy old tunnel," moans Sarah, thinking of her experiences in the rock tunnels beneath the Exxilons' City in the previous serial, *Death to the Daleks* (1974) – and doubtless



Chancellor Ortron and his beloved queen, Thalira.

the dino-infested tube tunnels in *Invasion of the Dinosaurs* (1974), immediately before!

■ The TARDIS scanner is "still on the blink", according to the Doctor – despite the energy drain that caused its failure in *Death to the Daleks* having been resolved with the demise of the Exxilons' living City.

In a Mine Cavern, Eckersley readies the demonstration for the Queen. Agents from Galaxy Five caused the miner's death, insists Vega Nexos; miners' leader Gebek (Rex Robinson) says that a Guard claims to have seen aliens appear as if by magic in the tunnels. Ortron orders these 'spies' found and destroyed. Soon, Vega Nexos activates the lance, blasting through a rock face in moments.

■ The sonic lance's effect was achieved by pointing the camera at an image of the rock face, reflected in distorting 'Mirrorlon' – exactly the same technique used for the effect of the Martians' sonic guns in *The Ice Warriors* (1967), *The Seeds of Death* (1969) and later on in *The Monster of Peladon*, of course! Are we to presume, therefore, that the lance is Martian technology, gifted to their partners in the Federation – a refinement of the sonic cannon seen in *The Ice Warriors*, perhaps?

But then the weird sound is heard again – and Nexos, too, vanishes in the red glow. The miners scatter.

In the tunnels, two palace guards charge menacingly at the Doctor and Sarah...

■ In the second draft storyline, Part One ended here – sort of. Rather than have the TARDIS' arrival witnessed by a Guard, Eckersley's scanner detected the travellers' intrusion into Level 3; Ortron dispatched Guards, who quickly overpowered the Doctor – and prepared to carry out his summary execution...!

The travellers run to a dead end – but the Doctor turns a torch holder on the wall, opening a secret door into the Temple of Aggedor.

■ The same secret entrance to the Temple was uncovered by the Doctor in his flight from Aggedor, towards the end of Episode Two of *Curse*.

The Monster of Peladon

Soon, in the Throne Room, Ortron accuses the pair of sacrilege and sabotage.

■ The Doctor should have known better than to tarry in the Temple, since his (unintentional) entry into this "holy of holies" had previously caused him to fall foul of a charge of "extreme sacrilege" – a capital crime against which Peladon's laws allowed no defence! (This time round, he can't even claim ignorance of the law, as he had before – but it appears that King Peladon later amended the statute book, since the Doctor isn't about to be forced into trial by combat versus the royal Champion.)

The Doctor is surprised to be introduced to Thalira – daughter of the late King, who's heard stories of the Doctor's adventures. Alpha Centauri confirms the Doctor's identity, and the travellers are released into his custody. Ortron remains suspicious, however...

■ In the revised storyline, the Part One cliffhanger was likewise resolved by Alpha Centauri's verification of the Doctor's identity; evidence from Eckersley's scanner helped exculpate the Doctor during his trial.

The miners meet – but when Gebek departs to talk with Thalira, Ettis rouses the others to fight.

As the Doctor and Sarah are led through the Citadel, Ettis leads his men through a secret entrance behind a tapestry – and while Gebek asks Thalira to "send the Federation aliens home", Ettis' followers jump a Guard.

In the Communications Room, Alpha Centauri describes how the Federation suffered an unprovoked attack from Galaxy Five.

■ In the Target telling, Dicks seeds later revelations by having the Doctor note: "'That's odd. This galaxy is much stronger than Five. They must know they'll lose in the end...'"

All Federation technology requires trisilicate, explains Eckersley; whoever controls its supply wins the war. An alarm sounds; a monitor shows Ettis' men attacking the Armoury. Unable to get past its inner doors, Ettis sends Preba (Graeme Eton) to "find an alien to open it".

■ "Solid duralinium, that door," notes Eckersley – 'duralinium' being the mineral found in abundance on the planet Uxarieus in *Colony in Space* (1971)!

Preba arrives at the Communications Room, menacing Eckersley with his sword – but the Doctor disarms him.

In the Throne Room, a Guard brings news of the failed attack on the Armoury. When the Doctor produces Preba, Ortron accuses Gebek of deliberately distracting their attention – and orders the two miners executed. The Doctor fends off Ortron's guards, enabling Gebek and Preba to escape; he persuades Thalira that killing Gebek would have inspired armed revolution, and asks to be allowed to prove that Aggedor's appearances are caused by trickery. Thalira agrees; her Champion, the

mute Blor (Michael Crane), escorts the Doctor away.

■ Early in 1977, Vega Nexos, Aggedor and a hand-on-hip Blor would make up one of six sets of stand-up figures secreted inside promotional packs of Weetabix breakfast cereal. Designed to be slotted into a game board, the Blor card implied that the Royal Champion's horned headpiece was more than just ceremonial: 'SPEARED BY BLOR: MISS 2 GOES.'

Meanwhile, Ortron sends a patrol after Gebek, with orders to have him captured or killed.

■ The concluding part of the subsequent cutaway to the Communications Room was cut for time. After Eckersley had gone off, Alpha Centauri warned Sarah that Ortron is a dangerous enemy, since he holds real power on Peladon; Thalira is only a figurehead. "But she's still a queen," countered Sarah. "That girl ought to learn to stand up for herself," she concluded – thus setting up the 'Women's Lib' scene in Part Three!

Having laid explosives, Ettis is forced to hide when Blor leads the Doctor towards the Cavern where Aggedor was last sighted. Aggedor's spirit must be appeased, Ettis tells the newly arrived Gebek; he detonates the explosives, sealing the Doctor and Blor behind a rockfall. Inside, the weird sound starts up – and the Doctor sees an image of Aggedor's statue.

■ "What the blazes is it?" mouths the Doctor.

Caught in the red glow, Blor vanishes.



Aggedor's image fades, but the Doctor remains trapped. Learning that Ettis has tried to sacrifice the Doctor, Gebek activates the abandoned sonic lance, enabling the Doctor to escape as Aggedor's image reappears.

■ Here, a couple of scripted lines went unrecorded. First, Gebek described the failed assault on the Armoury as "a piece of folly that gained us nothing and nearly cost me my head"; then, after telling Gebek that one mistake with the lance might kill his "alien friend", Ettis warned that he'd also "anger the spirit of the Holy Aggedor".

In the Communications Room, a computerised voice alerts Sarah to the rockfall in the Cavern; she heads off into the tunnels.

■ In the camera script, the electronic voice identified itself as an "automatic scanning system".

Lost in the tunnels, Sarah arrives outside the shadowed window of the new Refinery... and sees someone inside. Banging on the door, she's overcome by lights and noise...

Meanwhile, the Doctor confers with a gathering of miners; the attack on the Armoury ►



Eckersley examines the quality of the ore as Vega Nexos looks on.



The Chancellor in his temple.

Sarah gives Alpha Centauri the evil eye.

"The spirit of Aggedor!"

Trouble at the refinery!

◀ **was hopeless, he reveals, since its doors are controlled from the Communications Room.**

■ It's hard to imagine any one image more evocative of the miners' disputes of the early 1970s than strikers huddled around a burning brazier – exactly as seen in the Doctor's pow-wow with Gebek and his followers here.

■ “We earn barely enough to feed our families,” complains Gebek – echoing the fact that the National Union of Mineworkers' strike of January/February 1972 was primarily over pay, and not unjustifiably. In *State of Emergency – The Way We Were: Britain 1970-1974* (Allen Lane, 2010), historian Dominic Sandbrook indicates that: ‘At the beginning of the 1960s, coal miners had earned about 10 per cent more than manufacturing workers; at the end, they earned 3 per cent less.’ The first nationwide miners' strike since 1926 was not unpopular with the public at large – well, not before the lights began to go out, at least; Sandbrook quotes (of all things!) a *Sun* editorial insisting that the ‘exceptional demands’ of the miners’ ‘dirty, dangerous job’ demanded ‘an over-the-odds settlement’.

When Preba and Gebek escort the Doctor back to the Citadel, Ettis tells his followers that now they know how to open the Armoury, they can attack again.

■ The difference between the patient, conciliatory stance of Gebek and that of the eager-for-confrontation Ettis surely echoes the not-entirely-comradely relationship between the NUM's then-President Joseph ‘Joe’ Gormley (1917-93) and his Communist Vice-President, Michael ‘Mick’ McGahey (1925-99). Strikingly, on Wednesday 30 January 1974, the very day after this scene was recorded, the *Times* newspaper led on the headline *Labour and miners attack Mr McGahey* – relating to Gormley's not-very-coded rebuke to McGahey, after a remark made by the latter in Aberdeen was taken to be an incitement to ask troops to mutiny if they were required to distribute coal during the course of the next miners' strike.

Having been alerted to the triggering of the Refinery's automatic defence system, Eckersley and Alpha Centauri arrive as Sarah recovers. She must have hallucinated the sight of someone inside the secure Refinery, insists Eckersley.

■ “Sarah, are you all right?” calls Eckersley, arriving on the scene. As scripted, the engineer frequently referred to Sarah as ‘love’ – a habit replicated in Dicks' text: “Are you all right, love?” asked Eckersley.

■ Early in the story's development, Sarah's cosmically blinkered attitudes were supposed to drive her into Eckersley's arms; perhaps we should be thankful, though, that Eckersley's outlined warning to Alpha, ‘to keep his filthy tentacles off a white woman’, never made it to screen!

Ortron's Guards are searching the tunnels for Gebek. Preba tries to lead the men away... but reports of the Doctor's dealings with the ‘rebels’ reach the Chancellor, nevertheless.

Sarah recoils from the effects of the alarm system outside the Refinery.



■ The late Rex Robinson, playing Gebek, was a particular favourite of director Lennie Mayne. He'd cast him as Dr Tyler in *The Three Doctors*, and would use him again as Dr Carter in *The Hand of Fear*, but their association went back much further, beginning with a minor role in an episode of the *Alfie*-aping comedy-drama *Mickey Dunne: No Flowers by Request* (1967). Next, Mayne cast him as ‘Roshida’ in *The Troubleshooters: Some of the Mud is Bound to Stick* (1969); as a Woodman in *The Borderers: The Siege of Cocklaws* (1970); as a Drunk in *Z Cars: Kid's Stuff* (1971); as a Prisoner Officer in *Brett: The Trump Card* (1971); then, after *The Three Doctors*, as Lt Cmdr Junnion in three episodes of the Anthony Coburn co-created naval drama *Warship* – series opener *Hot Pursuit*, then *Off Caps* (also featuring former King Peladon David Troughton), and finally *A Standing and Jumping War* (all 1973). Between *The Monster of Peladon* and *The Hand of Fear*, Mayne would use Robinson yet again, in *The Onedin Line: Undercurrent* (1976).

■ Mayne also recruited Graeme Eton, playing Preba, from the ranks aboard *HMS Hero*, the eponymous *Warship*; he'd directed him as the semi-regular Lt Wakelin in *Hot Pursuit*, then again in Robert Holmes' *The Drop* (also 1973).

Outside the Communications Room, Ettis knocks out the returning Eckersley. Inside, he orders Alpha Centauri to open the Armoury doors – threatening Sarah with his sword. As the miners empty the Armoury, an alarm goes off, alerting Ortron. Ettis drags Sarah away as a hostage. She escapes his grip – but right away, she's seized by Ortron's men, and taken to the Temple. Soon, Alpha Centauri learns that Ortron has accused Sarah of colluding with the miners. In the Temple, Sarah denies the charge; emerging through

‘The image of strikers huddled around a burning brazier is synonymous with the miners’ strikes of the early 1970s.’

the secret door, the Doctor insists that Ortron has got it all wrong. Ortron prays to Aggedor for guidance.

■ The final scripts diverged significantly from the narrative laid down in the revised second outline – in which, close to the Refinery, Aggedor's ghost killed Vega Nexos (who'd survived thus far, but no further!). Shortly thereafter, Ortron, guided to the Refinery area, discovered the Doctor standing over Nexos' corpse. Sarah, however, helped the presumed-guilty Doctor escape into a Quarry...

■ This was the Quarry Area indicated on signage above Eckersley's scanner in the Communications Room set; with final scripts not available before 7 January 1974, designer Gloria Clayton had been forced to work to the storyline's requirements! The Quarry sequences were to be shot on film, very probably on location – including the Part Two cliffhanger, in which the Doctor and Sarah found themselves at the mercy of Ortron's Guards.

■ The Quarry sequence would have concluded in Part Three, in which Gebek – who'd earlier taken ‘to the hills’, along with his men – rolled a boulder down, distracting Ortron's men.

In the Throne Room, Alpha Centauri tells Thalira that Ortron has misinterpreted Sarah's involvement. Ortron declares that both the Doctor and Sarah must be punished: “Prepare the pit!” he tells his Guards. As Ortron's Guards remove the cover to a hole in the Temple floor, Thalira demands admittance. Too late: first the Doctor, then Sarah are thrown down into the darkened Pit.

■ Pertwee's regular stunt double Terry Walsh hits the deck first – but when Pertwee steps back into shot for Elisabeth Sladen's landing, part of her crash mat can be glimpsed screen right!

In the stinky Pit, Sarah senses a beastly presence; producing a small torch, the Doctor casts light on the ferocious Aggedor (Nick Hobbs).



The Doctor calms the beast with an alien song: “You remember me now, don't you, old chap?”

■ As used to soothe Aggedor in *The Curse of Peladon*, and before that to frighten off the animate gargoyles Bok in *The Demons* (1971), the Doctor croons the Venusian lullaby *Klokleda partha mennin klatch* to the tune of the Christmas carol *God Rest Ye Merry Gentlemen* (c 1833).

■ “How did you manage to do that?” asks Sarah, as Aggedor becomes placid – but if the BBC Radio 5 serial *The Paradise of Death* (1993) is to be believed, she's only recently heard the Doctor fail to use the exact same lullaby to pacify an alien Gargan: “Unfortunately, the Gargan didn't seem to have the same ear for music as my old friend Aggedor...” On another occasion, as seen nightly in the stage play *Doctor Who: The Ultimate Adventure* (1989), he'll use the same croon to successfully release an American peace envoy from the effects of Dalek brainwashing... much to Mrs Thatcher's amazement!

With Aggedor's judgement in his favour, the Doctor calls up to be released. In the Communications Room, Eckersley advises Alpha Centauri to call the Federation, and get them to send troops.

Vindicated, the Doctor advises Thalira that the moderate Gebek is her only hope; guaranteeing him a better way of life for his miners will drain support for the radical Ettis.

■ “Chairs and refreshments for our guests,” calls Thalira – and seats herself in one of the distinctive high-backed chairs that'll next be seen in the Castle Hall in *The Brain of Morbius* (1976), and then in the Android Surgery in *The Androids of Tara* (1978)!

■ ‘Even *Doctor Who* came out for the NUM,’ says Dominic Sandbrook of this frankly remarkable scene – recorded on the second day of the miners' 1974 strike, when PM Heath published the Conservatives' manifesto for the so-called ‘Who governs Britain?’ election due 17 days hence: *Tory manifesto sees election choice as moderation or extremism*, ran that morning's *Times* headline. *The Fact of Fiction* will leave others to debate what might have happened had Heath sent for Gormley, promised a better way of life for his miners and saw that they got it; would that really have cut the ground from under the feet of McGahey and his fellow ‘hotheads’ – such as Yorkshire's Arthur Scargill, hero of the ‘Battle of Saltley Gate’?

Thalira sends the Doctor to summon Gebek to a secret meeting. The Doctor leaves Sarah

The Monster of Peladon

WHERE ELSE HAVE I SEEN...?

MICHAEL CRANE (1937-2009)

Blor
TV appearances include *Blake's 7: Powerplay* (1980) as Mall.
Film appearances include *Big Zapper* (1973) as Cecil; *The Adventure of Sherlock Holmes' Smarter Brother* (1975) as Renato; *At the Earth's Core* (1976) as Jubal; *Sir Henry at Rawlinson End* (1980) as Humbert Rawlinson; *Legend* (1985) as Demon Cook.

ROY EVANS (1930-)

Miner
Other Doctor Who appearances include *The Daleks' Master Plan* (1965-66) as Trantis; *The Green Death* (1973) as Bert; *Global Conspiracy?* [Green Death DVD extra] (2004) as Talfryn Pritchard.
TV appearances include *Adam Adamant Lives!: The Survivors* (1967) as Marty/Death Begins at Seventy (1967) as Postman; *Out of the Unknown: Deathday* (1971) as Postman; *The Changes: Witchcraft!* (1975) as Carter; *Blake's 7: Redemption* (1979) as Slave; *Schalcken the Painter* (1979) as Coachman; *Worzel Gummidge: Worzel and Saucy Nancy* (1980) as Whelk Stall Owner; *The Black Adder: The Archbishop/Witchsmeller Pursuivant!*

The Black Seal (1983) as Abel, a Peasant [etc]; *Only Fools and Horses: The Jolly Boys' Outing* (1989) as Harry.
Film appearances include *The Blood Beast Terror* (1968) as 2nd Porter; *Moon Zero Two* (1969) as Workman; *The House That Dripped Blood* (1971) as Hunchback [uncredited]; *Dr Jekyll & Sister Hyde* (1971) as Knife Grinder; *Jabberwocky* (1977) as Ratman; *Terror* (1978) as Villager; *The Elephant Man* (1980) as Cabman; *The Company of Wolves* (1984) as Eyepatch.

DONALD GEE (1937-)

Eckersley
Other Doctor Who appearances include *The Space Pirates* (1969) as Major Ian Warne.
TV appearances include *The Avengers: Super Secret Cypher Snatch* (1968) as Vickers; *Journey to the Unknown: Poor Butterfly* (1969) as Aviator; *Whatever Happened to the Likely Lads?: Cold Feet/No Hiding Place/Storm in a Tea Chest* (1973) as Vicar; *Play for Today: The Spongers* (1978) as Dr Whitehead.

FRANK GATLIFF (1927-1990)

Ortron
TV appearances include *Out of This World: Pictures Don't Lie* (1962) as Commander; *The Avengers: One for*

the Mortuary (1961) as Dubois/ *The Sell-Out* (1962) as Harvey/ *A Chorus of Frogs* (1963) as Pitt-Norton/Love All (1969) as George Fryer; *Department S: The Man in the Elegant Room* (1969) as Police Inspector; *Hark at Barker* (1969-70)/*His Lordship Entertains* (1972) as Badger – the butler; *The Tomorrow People: Secret Weapon* (1975) as Father Martin O'Connor; *The New Avengers: The Eagle's Nest* (1976) as Karl; *Blake's 7: The Harvest of Kairos* (1980) as Dastor.

REX ROBINSON (1926-2015)

Gebek
Other Doctor Who appearances include *The Three Doctors* (1972-73) as Dr Tyler; *The Hand of Fear* (1974) as Dr Carter.

RALPH WATSON (1936-)

Ettis
Other Doctor Who appearances include *The Underwater Menace* (1967) as Overseer at Generating Station [uncredited]; *The Web of Fear* (1968) as Captain Knight; *Horror of Fang Rock* (1977) as Ben.

to advise Thalira further... about Women's Lib. Meanwhile, Ettis is stirring up the miners to capture the Citadel...

■ Ettis rejects Gebek's assertion that the Federation will force concessions from Ortron if they continue to strike; they'll only import alien workers and mine the ore with their new machines, he insists. In Dicks' novelisation, Ettis' closing mention of the Federation's machines directly prompts his subsequent seizure of the sonic lance: ‘Suddenly Ettis broke off. “Of course – the alien machine. We have a weapon that will force them to surrender to our demands.” Gebek looks on in alarm as Ettis begins to select ‘a squad of his most fanatical followers’.

Sarah catches up with the Doctor in the Communications Room, telling him how she saw someone in the Refinery – which contains equipment and power, prerequisites for faking Aggedor. Ortron appears in time to hear the Doctor announce that he intends to contact Gebek... and arrests the Doctor as he goes to access the Mines. As the Doctor is escorted to a Dungeon, Sarah makes for the tunnels instead... and soon catches up with Eckersley, as he begins to move the sonic lance.

■ “The Doctor thinks the rebels are going to try and capture the lance,” Sarah tells Eckersley – except the Doctor has told her nothing of the sort! (It might, we suppose, be an off-the-top-of-her head excuse to account for her presence in the mines...?)

Eckersley is forced to surrender the lance to Ettis' men. Sarah tells Gebek that Thalira has agreed to meet him in secret. Presently, Sarah sneaks off to try to free the Doctor; en route, she meets Gebek, who volunteers himself. Gebek duly KOs the Guard Captain (Terry Walsh); the Doctor asks Gebek to take him to the Refinery. By now, Ettis' men have set up the sonic lance in a cave facing the Citadel. The Federation forces call the Communications Room: their ship is now in orbit.

■ “Preliminary detachments will land by scout craft close to the Citadel,” hisses the voice down the end of the line. Stage directions called for the message to be subject to heavy distortion, to disguise the coming troops' particular nature – but alas, it'sss pretty obvious who'sss calling!

Following Sarah's scheme to make everything appear normal, so the Federation troops will soon depart, Ortron appeals to miners' representative Rima (Roy Evans) to go back to work.

■ Despite having recently featured as another ill-fated miner in *The Green Death* (1973) – and before that, as Trantis in *The Daleks' Master Plan* (1965-66) – it seems probable that Roy Evans was cast after Lennie Mayne had used him as Cook Meadows in *Warship: Hot Pursuit* (alongside Rex Robinson and Graeme Eton, as we've seen). Amusingly, he'd also shared an (uncredited) on-screen moment as a grinning horror movie ▶



A suspicious Ortron questions Sarah.



Aggedor lives!



Eckersley operates the sonic lance.



Good grief! Ice Warriors!

LORDS OF THE RED PLANET?

Having played Slaar in *The Seeds of Death*, then Izlyr in *The Curse of Peladon*, Alan Bennion returned to play the leader of the Martian forces on the ground – Commander Azaxyr, whose rank is stated repeatedly throughout the second half of *The Monster of Peladon*.

It's often been claimed that all of Bennion's three characters were 'Ice Lords' (in *The Fact of Fiction for The Curse of Peladon*, even!) – but although Izlyr's subordinate Ssorg frequently addressed his superior as "My Lord..." (etc), the phrase 'Ice Lord' has never been uttered on screen. Nor, it appears, was it Brian Hayles' invention: the title of Hayles' abandoned late 1960s storyline *The Lords of the Red Planet* referred to the near-humanoid Gandorians, the 'Saurian' Warriors' creators; and in his *Curse* novelisation (1974), Hayles

described Izlyr as a 'Martian warlord' whose 'helmet head revealed his rank', but no more than that. Furthermore, in *Seeds*, Slaar's title was never stated, although his boss was the 'Grand Marshall' [sic]; and when Weetabix issued its first six sets of free stand-up figures in 1975, the character that resembled Azaxyr (complete with a belt, which Izlyr didn't possess) was labelled 'Saarl', confusingly enough.

So where, exactly, does this 'Ice Lord' business come from? The earliest use of the phrase that *The Fact of Fiction* has been able to identify (unless anyone can prove otherwise?) came in the pages of *DWM* itself, or *Doctor Who Weekly* to be precise; in a *Monsters of Doctor Who* feature published in Issue 3, late in 1979, Hayles was described as 'the creator of the race of Ice Warriors, and their masters, the Ice Lords...' The phrase was reused in the Ice Warrior comic



"Don't call me a Lord."

strip *Deathworld* (Issues 15-16), again in a *Know Your Enemy* piece in Issue 27... and thereafter, it seems, fell into common fan usage!

But for the avoidance of doubt: although Mars does have a nobility, hence 'Lord Izlyr', there's no evidence to support the suggestion that Slaar or Azaxyr were aristos, merely officers in the military (hence their irregular helmetry); therefore 'Ice Lords' do not exist.

episode's end: "Either the Ice Warriors withdraw from the planet or they will blow up the mine."

In the mine, Gebek finds the wounded Rima – and soon reveals to the Doctor and Sarah that Ettis intends to use the sonic lance to blow up the Citadel. Taking Gebek's sword, the Doctor heads off to the cave on Mount Megeshra. But Sskel seizes Sarah while she's tending to Rima; in the Communications Room, Azaxyr demands to know the Doctor's location. By now, the Doctor has arrived at the Cave; he begins to duel with Ettis.

■ As usual, a bewigged Terry Walsh doubled for Pertwee throughout this lengthy fight scene, with Max Faulkner doubling Ralph Watson in several reverse shots – at one point, in fact, Walsh is seen fighting Faulkner! ■ Cutaways to Pertwee were shot for the sequence, which was filmed over Thursday 17 and Friday 18 January. The actor's time at Ealing was limited, however; filming had been postponed by a week at a very late stage, and clashed with some of his other commitments. On Monday 14, for example, Pertwee could be found not on Stage 3A with Eckersley *et al*, but at London's Hilton Hotel – 'judging the work of six housewives who had concocted special dishes for him in a competition organized by the Co-op', *The Times Diary* reported. (The winner was 63-year-old Mrs Edna James from Ely, who served him Beehive Shrimp Croustades.)

Watching the fight over a monitor, Azaxyr reveals to Sarah that the Warriors' detection devices have long since pin-pointed the lance's position;

for the heating monitor system: "One thing Ice Warriors can't stand is heat," he tells Sarah.

■ In the revised outline, the Doctor came to pinpoint the placing of the ventilation ducts after Sarah had swiped a schematic of the mines from Eckersley's possession.

In the mines, Rima tells Ettis that the return to work is a ploy. The demented Ettis intends to use the sonic lance to destroy the Citadel – killing the Queen, the Chancellor and his Guards along with the Warriors.

■ Ettis has the sonic lance "hidden in a cave on Mount Megeshra," he tells Rima – which "overlooks the Citadel", as we've seen. 'Megeshra', in fact, was the name that Hayles gave to a character lost from the earliest version of *Return to Peladon* – one of King Peladon's advisers, a 'sincere conservative' allied to Ortron. In his own novelisation of *The Curse* (1974), Hayles placed the Citadel *on* Mount Megeshra itself.

When Rima makes to warn Gebek, Ettis stabs him.

■ Ettis' descent into homicidal mania is prompted by the Ice Warriors' massacre of his men, implies Dicks: 'Sickened and horrified... Ettis had fled through the mines and hid himself in one of the remote disused galleries. He lay there in the darkness sobbing. Over and over again he saw his men twist and fall beneath the Ice Warriors' sonic guns...'

As the heat level rises, the Warriors minding the miners become increasingly groggy.

■ "We have a saying on Peladon," Gebek tells Sskel: "'If you can't stand the heat, keep out of the mine!'" He's paraphrasing from an after-dinner speech given by Harry S Truman on 17 December 1952, in which the US President popularised "a saying that I used to hear from my old friend and colleague on the Jackson County Court. He said, 'Harry, if you can't stand the heat, you better get out of the kitchen...'" ■ In the revised outline: with the Doctor having manipulated the ventilation ducts to make the mines unbearably hot, the Ice Warrior overseers were forced up to the surface – leaving the Peladonian miners unwatched.

At Gebek's signal, Ortron's Guards join the miners in attacking the groggy Warriors – all part of the Doctor's plan.

■ When Azaxyr sends more Warriors down, the Doctor tells Sarah, he'll lead a party of Pels [sic] to recapture the Citadel. Yes, fine – but what about the Ice Warriors in orbit? In Dicks' novelisation, recapturing the Citadel is only stage one of the Doctor's plan: "Then we send a fake message to Azaxyr's ship, get it to land, capture that, switch off the jamming system and send a message to the Federation for help – the real Federation, not Azaxyr's band of renegades." ■ In the revised outline, the now-supervised Peladonians were quickly able to seize control of the mine areas – leading to Gebek and the Doctor presenting Azaxyr with an ultimatum at the

machinery to mine the trisilicate themselves – a proposal that unites Thalira, Ortron and Gebek in opposition.

■ "If we cannot have the trisilicate," menaces Azaxyr, "then our space fleet will blast your hostile planet to dust!" This inexplicably extreme threat was accounted for in his next line, lost from the script: he'd destroy Peladon to prevent its trisilicate from falling into the hands of Galaxy Five. ■ We'll soon discover that Azaxyr is, in fact, acting in his own interests. In Hayles' *Return to Peladon*, however, the Ice Warriors really *were* representing the Federation when they arrived on the scene at the halfway mark, their mission to restore law and order by crushing the rebels. At this point, Ortron revealed his true colours – proposing to the Ice Warriors that he should replace the King and rule as a 'no-nonsense' monarch, without 'silly scruples'. The Ice Warriors, therefore, weren't the baddies: all along, it transpired, Ortron had been working in league with mining contractor Eckersley – their ambition to have Peladon leave the Federation and become something like a Middle Eastern sheikhdom, rich in a mineral vital for spaceship drives. (At this point, Thalira switched her allegiance away from Ortron – standing with the Doctor on the King's side.)

When Ettis' men come for Gebek, Azaxyr orders them destroyed; Ettis alone escapes the Warriors' guns.

The non-Peladonians are escorted by Sskel to the Communications Room, where Azaxyr considers executing the Doctor. ■ "Here on Peladon, I am the law!" Azaxyr tells Alpha Centauri. Earlier, the Doctor had remarked to Azaxyr, "Do you know, you'd have made a very good judge?" – or should that read, 'Judge'? Because, with his visored eyes masked, and all but his mouth and chin hidden beneath his flared helmet; with his claim to be "your judge, your jury and executioner", let alone that exclamation about being the law, Azaxyr shares some quite remarkable (albeit entirely coincidental) similarities to comic strip future cop Judge Dredd – who made his début in *2000 AD*'s Prog 2 nearly three years later, on 5 March 1977...!

Persuaded that the Doctor must live, Azaxyr goes with Eckersley to inspect the Refinery. Sarah realises that Sskel was the same 'someone' she'd seen in the refinery; Azaxyr isn't acting on behalf of the Federation, asserts the Doctor.

■ In Dicks' novelisation, the Doctor joins the dots of Azaxyr's scheme, asking Alpha Centauri: "Don't you think that Ice Warrior force arrived with amazing speed? Suppose the ship was here all along, orbiting the planet, with Azaxyr and Sskel up to no good in the refinery. They could have intercepted your message to the Federation and pretended to answer it!" All of which makes perfect sense in the light of later developments...

Sskel escorts the Doctor away to Gebek, enabling Alpha Centauri to hail Federation HQ – but the circuit's jammed by Azaxyr's orbiting spaceships.

In the Throne Room, the Doctor persuades Thalira, Ortron and Gebek that all the Peladonians should pretend to co-operate, buying time to deal with the Ice Warriors. Overlooked by Sskel, Gebek persuades the miners to co-operate with Azaxyr "in the same way that we have been co-operating with Ortron" – nudge nudge, wink wink. Later, with trisilicate stocks building up once more, Azaxyr has the Doctor shut up with Sarah inside the Communications Room. Right away, he makes



Commander Azaxyr: the Doctor's judge, jury and executioner... perhaps.

◀ hunchback opposite a poncey fright film star played by Jon Pertwee in *The Cloak*, part of the Amicus anthology *The House That Dripped Blood* (1971): "And if I go on working for this company," says Pertwee's character, "I shall finish up looking like *him*..."

But as soon as the miners agree, the spirit of Aggedor appears again – killing a man. The miners flee... running past the Refinery, where the Doctor at last succeeds in opening the door with his sonic screwdriver. Inside: an Ice Warrior!



Part Four

FIRST BROADCAST: 13 APRIL 1974

A second Warrior appears: "You are my prisoners," hisses Sskel (Sonny Caldinez). ■ Last episode, the Doctor placed the sonic screwdriver on top of the security system box – but when we cut back to the Doctor and Gebek at the top of this instalment, the screwdriver has been magicked away! ■ The Ice Warriors were given new pincer-held weapons for this, their fourth full appearance – but Sskel is still wearing his old, wrist-mounted sonic gun as well!

Watching remotely, Alpha Centauri tells Sarah that the Warriors are natives of Mars. ■ In Dicks' novelisation, Alpha Centauri fills Sarah in further: "It is unfortunate that the security section chose to send a detachment of Martian troops to Peladon. They are ruthless militarists, concerned only with results. It will not be easy to negotiate with them."

Commander Azaxyr (Alan Bennion) sweeps in, declaring the planet under martial law.

In the mines, Preba reveals Gebek's assination with Thalira... ■ Sarah brought Gebek a message, Preba tells Ettis. Indeed she did – when the miners stole the sonic lance from the Cavern, in the previous episode. Preba wasn't anywhere within earshot when Sarah passed on the message, though – so how come he knows all about the secret meeting with the Queen? ('Secret' being the not-so-operative word!)

Reluctantly, Ettis goes along with a plan to rescue Gebek. By now, Azaxyr is in the Throne Room.

'Azaxyr bears some quite remarkable similarities with Judge Dredd - who made his début three years later!'

Claiming to be interested only in restoring the supply of trisilicate, he instructs Gebek to order the miners to return to work – on pain of death. ■ With the Doctor and Sarah reunited before Azaxyr, Dicks has the Doctor whisper to his companion: "Azaxyr is a Martian aristocrat, Sarah, almost a different species from the ordinary warriors. Just as much of a ruthless killer – but highly intelligent as well. Makes him even more dangerous!"

As they enter the Citadel, Ettis tells his men that once Gebek is safe, he'll give the Federation an ultimatum: "Either they agree to all our demands or we destroy the Citadel with the sonic lance."

Should Azaxyr's "terror methods" fail, the Federation will bring in their own workers and



Sarah and chums play 'piggy in the middle'.



The Doctor is not intimidated by Azaxyr!



The Doctor shows a big-headed Warrior the controls.



Menaced by a Martian!



Gebek and the Doctor investigate.

RETURNS TO PELADON

The Doctor has returned to Peladon several times over, not just in Queen Thalira’s time – or so various spin-off fictions have it. Written by Cavan Scott and Mark Wright, Big Finish’s *Companion Chronicles* audiobook *The Prisoner of Peladon* (2009) describes how the Third Doctor, travelling alone, returned to Peladon sometime between the events of *The Curse of Peladon* and *The Monster of Peladon* – when he once again encountered King Peladon (David Troughton), Alpha Centauri and the King’s Champion,

Grun. Here, the King had allowed Peladon to become a safe haven for post-revolutionary Martian refugees – including an Ice Warrior Princess. Written and directed by Barnaby Edwards, the Big Finish audio drama *The Bride of Peladon* (2008) has the Fifth Doctor (Peter Davison) arriving on Peladon 100 years after *Monster* – once again meeting Alpha Centauri (Jane Goddard), plus Aggedor, a Vega Nexos miner and, of course, a Martian Ambassador (Nicholas Briggs). Here, the Doctor and his companions help young King Pelleas discover a terrible secret buried for centuries deep beneath Mount Megeshra – the living remains of a deadly Osiran goddess, a contemporary of Sutekh (from *Pyramids of Mars*, 1975). Meanwhile, in Gary Russell’s *New Adventures* novel *Legacy* (Virgin

Publishing, 1994), the Seventh Doctor comes to Peladon at the time of the coronation of King Tarrol, Thalira’s heir – his mother having recently died in a shuttle crash. Again, he re-encounters Alpha Centauri, plus Chancellor Gebek’s son, Geban – and Thalira’s former handmaiden, named the Lady Lianna. But Lianna is soon found impaled on the stolen Lance of Aggedor... and the Doctor, charged with her murder, is sentenced to be decapitated by the sword of the Martian warlord Savaar!



The Doctor and the miners huddle round a brazier and tell sad tales of the death of kings.

‘The Doctor is never told that Azaxyr had booby-trapped the lance. For all he knows, the lance blowing up was an act of God. Or Aggedor.’

plotting to export trisilicate to Galaxy Five – but he’s forced to reveal that Sarah has gone to join the Doctor at the Refinery. ■ Gary Russell’s *New Adventures* novel *Legacy* (see *Returns to Peladon* box-out, above) states that Galaxy Five isn’t a place, but a terrorist organisation!

Azaxyr sends Sskel to the Refinery – where the Doctor restores ventilation to the mines, then describes to Sarah and Gebek how the Aggedor trick was done: by means of “a simple matter projector, linked to a directional heat ray.” ■ The Doctor claims that the projector “sends an image” of the statue, and the heat ray does the damage – but we’ve already seen how the entire statue dematerialises when Eckersley operates the controls, which are clearly labelled ‘DE-MAT’! (It appears that the dematerialising statue was only settled on very late in the day; the second draft storyline insisted that the trick was done by means of a ‘holographic projector’.) ■ “Instant Aggedor, complete with fiery breath,” summed up Sarah, in a line lost from the script.

Outside, Sskel arrives – using his gun to begin melting through the Refinery door. To the Queen and the Ambassador, Eckersley reveals that he’ll receive a percentage of the total value of Peladon’s trisilicate: “When the Ice Warriors have won, I shall be ruler of Earth.” ■ “Thank you, Eckersley, but you are still a traitor,” trills Alpha Centauri – and the revelation of Eckersley’s treacherous nature raises an intriguing prospect. It’s been suggested that engineer Eckersley might have been named after the BBC’s first Chief Engineer, Peter Pendleton Eckersley (1892-1963) – a cousin of Aldous Huxley’s, who served the Corporation between 1923 and 1929, and who came up with the idea of the dual transmitter, ‘radiating simultaneously two programmes on different wavelengths’. The real-life Eckersley was forced out of his job, however, when the notoriously forbidding BBC Director-General John Reith got wind of his extra-marital affair with one Frances Dorothy Clark. In the 1930s, the now-married Eckersleys

became intimately involved with the machinations of Oswald Mosley, leader of the British Union of Fascists, for whom Peter began to develop various plans for an Anglo-German radio station. According to Stephen Dorril’s *Blackshirt* (Penguin Books, 2007), Eckersley’s co-director in the project later told Special Branch that Eckersley was ‘a bloody Nazi’; in *Death of a Pirate: British Radio and the Making of the Information Age* (WW Norton & Company, 2010), the author Adrian Johns gives an impression of Eckersley as ‘at best a foolish Fascist fellow traveller, at worst a traitor’. However: although Dorothy spent the early part of the War hanging out in Germany with William Joyce, aka ‘Lord Haw-Haw’, and was later charged with aiding the enemy, Eckersley (by now separated from his second wife) appears to have escaped censure in the post-War period; his obituary in *The Times*, for example, made no mention of his association with Mosley, which only seems to have become public knowledge following publication of Nicholas Mosley’s biography of his father 20 years later, circa 1983. Nonetheless, it remains an extraordinary coincidence that the BBC’s black-suited engineer Eckersley, a traitor in cahoots with an evil military faction, should share the name of the Blackshirts’ BBC engineer, a likely traitor possibly in cahoots with... well, you get the idea! ■ The Fascist engineer Peter Eckersley should not, however, be confused with the TV executive Peter Eckersley (died 1981), who served as Granada’s Head of Drama throughout most of the 1970s, having started out on *Coronation Street* – as a writer of several episodes broadcast between 1962-69, and as a producer during 1966. Intriguing to note, therefore, that Brian Hayles also wrote for *Coronation Street* in the 1960s – albeit just a single episode, broadcast 8 April 1968. Which would also seem to be a bit of a coincidence, would it not?

Azaxyr, he continues, is head of a Martian breakaway faction, seeking “to return to the good old days of death or glory...” ■ Eckersley elaborates in the Target telling, claiming that Azaxyr’s motives are a shade more political: “A certain number of die-hard Ice Warriors didn’t like it when Mars decided to join the Federation...”

(In other words: Azaxyr is with the Martian equivalent of UKIP!) ■ In the second storyline, however, Azaxyr was acting on orders from Mars – later telling Thalira how, following a ‘putsch’ on his home planet: “the hawks have once again ousted the doves and the Ice Warriors are planning to return to their traditional role as Galactic conquerors.”

Two more Warriors arrive to assist Sskel in melting the Refinery door; they’ll be through any minute, warns Gebek. ■ The Jabolite (ie, expanded polystyrene) door ‘melted’ when sprayed with the solvent Inhibisol (ie, 1,1,1-trichloroethane, aka methyl chloroform) – some of which went in Elisabeth Sladen’s left eye. ■ A scripted Sarah/Doctor exchange went unrecorded, perhaps to avoid spelling out the means by which the Doctor, working the console, would fix the Warriors in the next episode: “Doctor, can’t you do something?”; “I am doing something, Sarah. But at this close range, the co-ordinates are very tricky.”

Part Six FIRST BROADCAST: 27 APRIL 1974

Operating the matter projector, the Doctor transports the Aggedor statue to outside the Refinery door... ■ Here, the shot of the Aggedor statue fading away is reused – but it shows the Refinery door intact, unmelted by the Warriors’ weapons!

... destroying two of the Warriors, and sending Sskel running. While the Doctor sends Gebek to rally the miners, Sskel returns to the Throne Room – where Eckersley promises to evict the Doctor from the Refinery. ■ “I shall send more Ice Warriors,” Azaxyr tells Sskel – but on this occasion, we can’t think of a reason why he might be using the term ‘Ice Warriors’ ironically...!

To a gathering of miners, Gebek insists that Aggedor is still their protector... and soon, the statue appears and disappears peaceably, as Gebek had arranged with the Doctor. Now, the miners will fight! From the Communications Room, Eckersley tells the Doctor to surrender, since his brain-damaging alarm system works inside the Refinery, too. He turns it to its lowest setting. The Doctor sends Sarah to warn Gebek to expect an ambush – which Azaxyr goes to prepare. ■ Talking to the Doctor, Eckersley warns him: “And don’t try sending Aggedor up here. The communication room is shielded.” Why would Eckersley presume that anyone else would be able to manipulate the Aggedor statue? (In fact, this figleaf of a line was an eleventh-hour insertion, to cover a logical inconsistency – spotted in rehearsals, we presume!)

The Doctor sends the Aggedor statue to destroy a Warrior in Gebek’s men’s path. Eckersley turns the alarm system to maximum. When Gebek’s men enter the Citadel, Azaxyr has two Warriors waiting. ■ Here, a Miner played by stuntman Max Faulkner is killed.

Again, the Doctor uses the Aggedor statue to destroy the Warriors; Azaxyr flees. Taking a fallen Guard’s gun, Sarah forces Eckersley to turn off the alarm – but over the monitor, she sees the ►





Azaxyr prowls the corridors of power.

'After witnessing all that's occurred 50 years later, could it be that just this once, the villain was in the right...?'

◀ Doctor lying inert, apparently dead. Seizing the gun from Sarah's grip, Eckersley leaves Sarah locked in the Communications Room, then exits into the Corridor – killing a Miner in his flight.

■ Here, a Miner played by stuntman Max Faulkner is killed... again! (The other Miner's twin brother, perhaps?)

Gebek's men arrive at the Throne Room – to find Azaxyr holding Thalira hostage. When a Guard makes a rash move against Sskel, Gebek is able to grab hold of Azaxyr – and uses the Commander's own weapon to destroy Sskel, before another Guard stabs Azaxyr in the stomach with his sword.

■ Dicks revises the action in the Target telling, so that it's not just a random Guard who skewers the villain after Sskel is hit by a blast from Azaxyr's weapon; rather, Sskel returns fire 'as if by reflex' – killing his Commander.

Leaving to contact the Federation, Alpha Centauri frees the distraught Sarah, who heads to the Refinery.

■ Yes, but as before – what about the Ice Warriors in orbit?! In Dicks' novelisation, Alpha Centauri now finds the Federation communication circuit unjammed: '(The crew of Azaxyr's ship had been monitoring the battle on their scanners. Gathering their Commander had been defeated, they had prudently taken themselves off.)'

Soon, the dead are cleared out of the Throne Room – leaving Eckersley free to step out of hiding. Decking Alpha Centauri, he seizes Thalira and drags her away into the secret passage behind the throne.

■ When Alpha Centauri's whacked by Eckersley, the bottom part of Stuart Fell's headmask can be glimpsed momentarily.

■ "I've got a space shuttle hidden on the other side of the mountain," explains Eckersley. In Dicks' novelisation, we're told how: 'Ever cautious, Eckersley had hidden the little space ship in a concealed cleft in the mountain, using the sonic cannon [sic] to blast an access route. Soon he would be on his way to some remote planet, keeping well clear of Federation justice. There was always work for a good engineer somewhere in the galaxy.'

In the Refinery, one of Sarah's tears revives the Doctor: he'd put himself into a sort of trance, he explains, to protect himself from the effects of the alarm.

■ "Tears?" the Doctor asks Sarah. "Anyone would think you thought I was dead..." It's the second time in as many episodes that Sarah believes she's seen the Doctor meet his final end. In Part Five, she told Alpha Centauri: "That's what the Doctor used to say. There's always a chance, that while there's life..." Both speeches will be echoed in the closing moments of the very next adventure, *Planet of the Spiders* (1974) – the Third Doctor's last. Expiring on the floor of the UNIT Lab at the end of Part Six, he'll say: "A tear, Sarah Jane? No, don't cry. While there's life, there's..." Whereupon he'll cark it – in this incarnation, at least!

■ He'll konk out, of course, as a result of his becoming fatally irradiated by the Metebelis crystals in the eight-legged Great One's cave. Intriguingly,

however, the *Monster* storyline also played with the possibility of his death-by-radiation at the conclusion – albeit in the Refinery's [nuclear] Reactor, its existence evidenced (as with the Quarry) by a later-redundant panel designed into the Communications Room set. With Azaxyr in control of the Citadel, the Doctor walked into the heart of the Reactor, threatening to set it to critical overload – a seemingly desperate measure that forced Eckersley to follow him in, wearing a cumbersome radiation suit. Inside, the suffering Doctor slugged it out with the engineer... and soon, a single radiation-suited figure stepped out of the quietened Reactor. But it was the Doctor, obviously – pretending to be Eckersley in order to access the Communications Room, where he began to open a channel to Federation HQ. Realising he'd been tricked, Azaxyr prepared to kill the Doctor – but with the comms still open, succeeded only in transmitting proof of his villainy to the Federation. The Federation's Chief then appeared on a video screen – ordering Azaxyr to withdraw, lest Mars be destroyed by Federation warships.

■ So: was *Monster*'s ending adjusted to avoid pre-empting *Spiders*' conclusion? (Or, boringly, to eliminate one more set, and one more speaking part – thus saving some cash?)

Back in the Throne Room, the Queen's kidnapping has been discovered – but the Doctor knows of a way to track Eckersley through the labyrinthine tunnels. Using the real Aggedor to sniff out the trail, the Doctor soon confronts Eckersley in a dead end. Thalira bites Eckersley's hand, and Aggedor leaps on Eckersley – who shoots the beast as it smothers him; both Eckersley and Aggedor die.

■ The Royal Beast's death agonies afford us an unintentional flash of Aggedor actor Nick Hobbs' ankle!

Later, Thalira offers the Doctor the post of Chancellor; he declines, nominating Gebek instead.

■ "You can always give [Gebek] a title," the Doctor tells Thalira. Joe Gormley, we note, was made Baron Gormley of Ashton-in-Makerfield in the Queen's Birthday Honours list, 1982.

Alpha Centauri brings news from Federation HQ that the war is over: "Once Eckersley and Azaxyr's scheme had failed, Galaxy Five became most anxious to negotiate a peace treaty." Gebek arrives to say that the TARDIS has been located; as the Doctor and Sarah depart, Thalira turns to Gebek.

■ At the time of *The Curse of Peladon*, High Priest Hepesh had fought against Federation membership on the grounds that "They'll exploit us for our minerals" – fearing that the average Peladonian would be enslaved or corrupted as a result. After witnessing all that's occurred 50 years later, *The Fact of Fiction* can't help wondering: could it be that just this once, the villain was in the right...?

The Doctor and Sarah return to the TARDIS, which soon dematerialises... **DWM**

FURTHER INFO



DVD

Part of the box set
Doctor Who: Peladon Tales

COMPANY 2|entertain
YEAR 2010
CAT NO BBCEVD 2744 (B)
AVAILABILITY Out now

VIDEO



COMPANY BBC Video
YEAR 1995
CAT NO BBCEVD 5781

AVAILABILITY Deleted

SOUNDTRACK



COMPANY BBC Radio Collection
YEAR 2008

NARRATOR

Elisabeth Sladen

AVAILABILITY Out now

NOVELISATION



COMPANY WH Allen & Co Ltd/Target Books
YEAR 1980
BOOK NO 43

AUTHOR Terrance Dicks
AVAILABILITY Out of print

BBC

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THE DWM REVIEW

PLUS! A PREVIEW OF UPCOMING RELEASES

The Scientific Secrets of Doctor Who

HARDBACK BBC Books

WRITTEN BY Simon Guerrier and Dr Marek Kukula

FEATURING Various Doctors and Companions
RRP £16.99

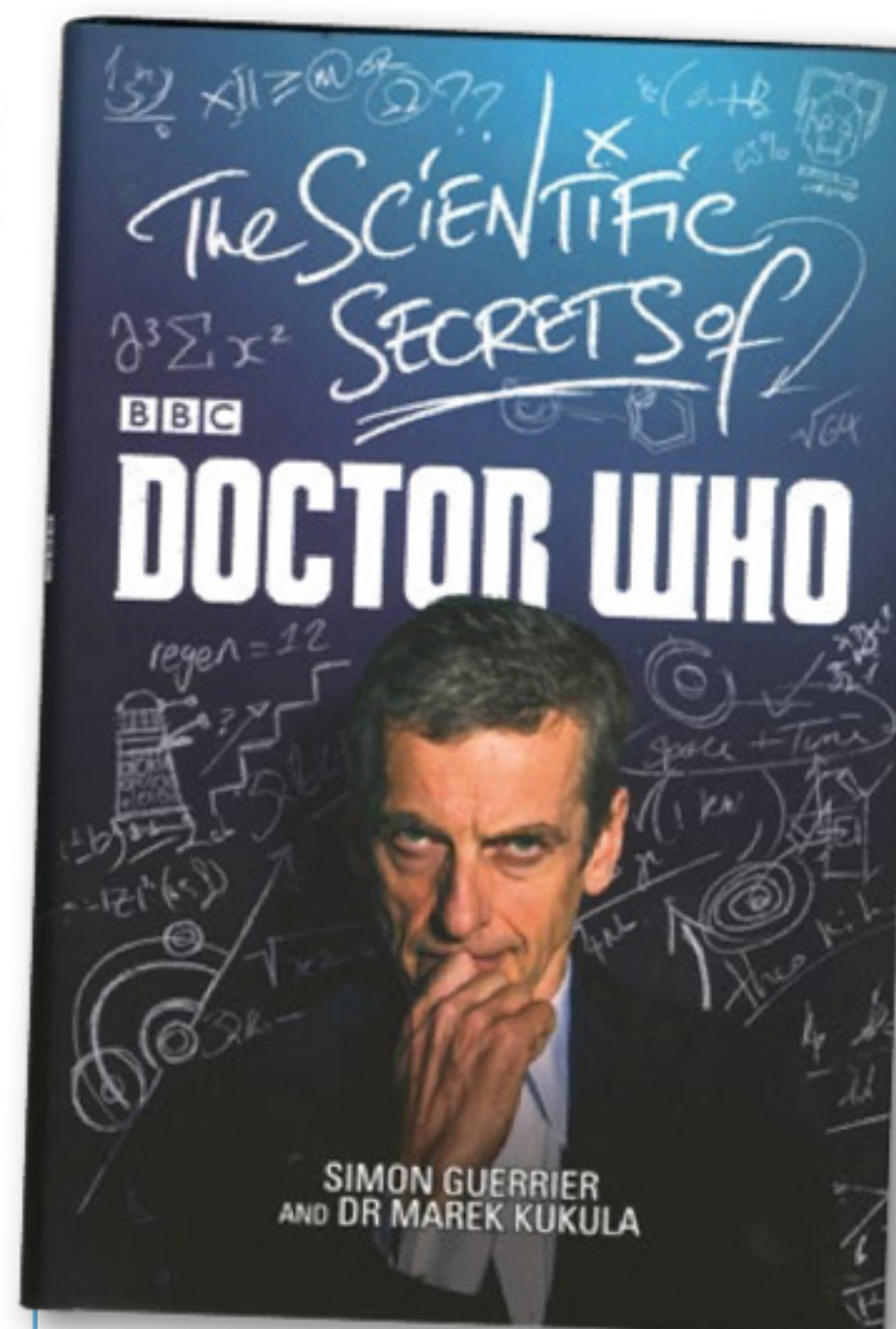
The Doctor has always been a dab hand at rewiring alien technology or reversing the polarity of the neutron flow, but the chalkboard-scribbling Twelfth Doctor seems particularly suited to this study of the science that inspired *Doctor Who*. He's the kind of man who stays up all night scaring himself with off-the-wall scientific theories; a man whose eyebrows (a feature eagerly fastened on by the authors in this collection) knit together in concentration as he tries to calculate the aberrant gravity of the Moon. Here we have 15 bite-sized adventures featuring different Doctors, but generally it's those that feature the

latest in this line of absent-minded mad professors, that are best...

The weighty volume gets going with Mark Wright's *Sunset Over Venus*, which sticks to the book's science-y agenda more than most. It's a tale of space exploration that ventures into the same realm as stories such as *42* and *Planet of Evil*. The fractious relationship between the Doctor and Clara is sharply observed; but like the danger they face as they plummet towards the surface of Venus, it has a pleasing whimsical edge.

Likewise, Jenny T Colgan's entry – which takes the travellers to a dystopian Blackpool in the near future – presents the Twelfth Doctor with great wit and affection. Her story is particularly impressive, featuring a topical swipe at plans to repeal the ban on fox hunting, among broader concerns on our planet's ecology. It's an action-packed adventure – inevitably building towards an ascent of the famous tower – that would work well on TV.

Towards the back of the book, Capaldi's Doctor crops up once more



And there's much to enjoy among the escapades of the other eleven Doctors. (You can have the usual fun, found in *Doctor Who* anthologies, where you're invited to guess which Doctor has turned up by the description of his haircut.) Jacqueline Rayner concocts a clever quarry for the Sixth Doctor; Una McCormack spins a rewardingly intimate tale featuring the Eleventh Doctor; Andrew Cartmel focuses on Ace and his own companion Raine in a Seventh Doctor story every bit as good as the *New Adventures* novels he wrote in the 1990s.

Some of the entries aren't as strong. The limited word count means there are those that don't really get going, or are resolved in an unsatisfyingly perfunctory manner. Here and there a couple of the stories drift a little close to fan fiction, fruitlessly working together stray strands of continuity. But overall there is plenty of variety, and much food for thought...

Each short story is followed by a chapter that discusses scientific ideas that have a tangential connection to the preceding fiction. Describing them as 'tangential' isn't intended

'Does our sense of smell play a part in the way *The Krotons* lingers in our imagination?'

The Drosten's Curse

NOVEL BBC Books

WRITTEN BY AL Kennedy
FEATURING The Fourth Doctor
RRP £18.99

Set at the Fetch Brothers Golf Spa hotel in Arbroath, Scotland, *The Drosten's Curse* opens with the death of Paul Harris, who finds himself stuck on the 13th hole, and being eaten alive by a sand bunker. (It is written as wry as it sounds, but is also surprisingly grisly.) Alongside this 'vague anxiety at the edge of reality's nightmares', you also have the twin grandchildren of Mrs Fetch, the forgetful octopus-loving owner of the hotel, who seem able to materialise from walls; and people

in the local area suddenly being able to hear what other people are thinking. Charged with investigating, of course, is the Doctor, who is travelling solo, but finds new companions in the resort's bored secretary, Bryony Mailer, and her inept admirer Ian Patterson, who may or may not be an alien.

The prose owes a debt to both Target novels and, more specifically, Douglas Adams – one repaid, it seems, with a character named after his famous *City of Death* pseudonym David Agnew. It's a fun tone, and can be inspired; there are, for instance, lines such as, 'He was flailing about in the pit like someone who had just found out a great deal of new and unpleasant information about life', that are – in context – pretty funny. Not to mention a particularly witty skit

involving a hip young man's regret at not saying something like 'you know what I mean, yeah?' when talking to a reporter.

The characterisation is spot on. The voice of Tom Baker's Doctor – 'He appeared to have been dressed by a committee, possibly a drunk committee' – is strongly evocative. It booms off the page with the appropriate amount of humour and authority, yet sings loudest in his weaker, more vulnerable moments.

His companions, too, are well drawn and endearing. Bryony Mailer is Sarah Jane Smith material: smart, independent and desperate for adventure. (No wonder she finds herself wearing 'Andy Pandy' overalls at one point, even if wearing pink makes her feel 'slightly ill.') John Patterson, meanwhile, is a bumbling coward, but an entertaining one – a highlight being a scene in which he must anger the TARDIS to the point of it ejecting him.

as a criticism – a blow-by-blow analysis of the science behind any given *Doctor Who* story would end up sucking the fun out of it. Which presents the question: is a fascination in the scientific basis of *Doctor Who* adventures a significant part of our enjoyment? True enough, real-life science has clearly inspired the series' writers, but once a scientific principle has been extrapolated – twisted into a world of the improbable and fantastic – do we really care much about its origins?

The non-fiction chapters make a strong case for saying that we should. They spend almost as much time pondering the way in which science is integral to the stories *Doctor Who* tells, as they do examining the minutiae of scientific theories. Brimming with wide-eyed enthusiasm, Simon Guerrier and Dr Marek Kukula walk us through current scientific theories on space, time and the broad realm of our own humanity. They aren't shy of throwing technical jargon our way, but neither is it impenetrable. It's a rollercoaster ride through a wide range of academic disciplines from history to quantum theory. One minute the authors are describing how to grow potatoes, the next they're discussing how we define artificial intelligence.

There are plenty of analogies between the series' pseudo-science and real life – animals that show similar regenerative abilities to the Doctor, for example – but these essays also cover broader topics. One remarks upon how the Doctor's exile to Earth coincides oddly with the time mankind was shooting for the Moon. Another suggests that our sense of smell plays a part in the way *The Krotons* lingers in our imagination.

It's an ambitious and eclectic book that celebrates the creativity that exists in *Doctor Who's* use of science.
RICHARD ATKINSON

While its characters are *The Drosten's Curse's* greatest strength, they are also what powers the narrative in a way its story struggles to match. This has a lot to do with its antagonist: a vague, abstract force that, in the process of waking up underneath Arbroath, is causing havoc with its psychic power. This does lead to some great stuff, like residents hilariously hearing each other's thoughts, a scene where the Doctor hallucinates iconic foes, and a bit when he's attacked by a pair of taps. For better or worse, that last one is very *Doctor Who*.

Yet, it's difficult to feel the threat of something so removed, especially when its weapons are hungry sand, bad headaches and some – admittedly creepy – twin children. *The Drosten's Curse* doesn't seem like it's trying to be the Doctor's biggest, boldest adventure yet. It's just trying to have some fun.

STEPHEN KELLY

Series 8 Soundtrack

SOUNDTRACK Silva Screen
WRITTEN BY Murray Gold
RRP £12.99 (CD)

Okay, I'm going to come out and say it: this is Murray Gold's best soundtrack since *Doctor Who* returned in 2005. A bold statement about a composer who has provided the backing to the Doctor's lives for a decade, but one that becomes obvious from the moment you press 'play' on track one.

We kick off with the latest interpretation of Ron Grainer's classic *Doctor Who* theme. For 10 years we have been treated to orchestral variations, which wouldn't seem out of place in a Hollywood blockbuster. Suddenly we're spinning back to the 1980s, with a full-on electronic rendition – but this isn't retro for retro's sake. Things are changing in *Doctor Who* and, in the very next track, you realise how much.

With the Eleventh Doctor gone, so has *I am the Doctor*, Number Eleven's frenetic and celebratory anthem. In its place we have the Twelfth Doctor's new theme, *A Good Man?*.

Capturing such a complex incarnation of the Doctor was always

going to be tricky and yet Gold handles it masterfully. The theme opens with an air of mystery and even threat, before a playful and yet thoughtful music box section leads to the Capaldi Doctor's central motif. It is a bold theme full of driving horns and heroic intent, and one we hear throughout the three discs of the soundtrack. From the sad strings of *Fear* to the percussive triumph of *Freefall* and beyond, *A Good Man?* binds together the myriad stories and styles that make up the 2014 series.

It's all here to savour: the clockwork-inspired Gothicism of *Deep Breath* giving way to the love letter to the Radiophonic Workshop that is *We're Still Going to Kill You* and the pomp and bravado of *Robin of Sherwood*. Along the way, we're treated to skittering terror in *When I Say Run*, exuberance and joy in *The Caretaker*, fairy-tale charm in *In the Woods* before reaching the pulsating Cyber-terror of *They Walk Among Us*.

Of course, the other major presence of this series is Missy. *Missy's Theme* itself is suitably disconcerting, but the character really comes into her own in the madness and menace of *Missy and Her Boys*, a whirling waltz with lashings of Mary Poppins gone bad.

The Triumph of Sutekh

AUDIO DRAMA Big Finish
WRITTEN BY Guy Adams, Justin Richards, James Goss, Una McCormack
STARRING Lisa Bowerman (Professor Bernice Summerfield), Sylvester McCoy (The Seventh Doctor), Sophie Aldred (Ace), Gabriel Woolf (Sutekh the Destroyer), Diven Henry (Alozza), Nicholas Briggs (Vasha),
RRP £30.00 (CD), £25.00 (download)

Sutekh is a canny choice of villain to feature in this second box set of *The New Adventures of Bernice Summerfield*. Canny, because Bernice is a galactically renowned archaeologist, and because Sutekh's prison, the Pyramids of Mars, are one of the great, ancient wonders of the universe. It's a perfect match. The opening play, *The Pyramid of Sutekh*, by Guy Adams, gives us the money shot straight away by plonking Benny down among the dead men of Mars, with robotic mummies and ancient Osiran booby traps around every corner.

Intriguingly, it also gives us a Doctor possessed by the will of Sutekh, treating us to several scenes of the two old enemies duelling for control of the Doctor's body. Gabriel Woolf has

lost none of his vocal power. *The Pyramid of Sutekh* is an excellent opening instalment, with a fantastic cliffhanger that really makes you want to find out what happens in the next episode.

Justin Richards' *The Vaults of Osiris* takes Bernice, now joined by Ace, from twenty-fifth-century Mars to 1941 Egypt, for a most *Indiana Jones*-esque adventure with the Nazis, and then on to Geneva in 2015. All the time, they're battling against the sinister Temple of Sutekh, desperately seeking to liberate an ancient treasure from the vaults of the Bank of Osiris. With Sutekh's power growing, and the danger of another ancient god looming, this is as breathless and compelling as Richards' *Jago & Litefoot* plays, and is very entertaining indeed.

The third episode, *The Eye of Horus* by James Goss, is another change of scenery. It's set in Ancient Egypt, where the female pharaoh Hatshepsut and her suspiciously Scottish-accented advisor engage in a game of thrones with her son, the ambitious and increasingly ruthless Tutmosis. With Tutmosis falling increasingly under the power of his own advisor, Sutekh, and

With a third disc dedicated to the 2014 Christmas Special, mention must also be made of *Clara's Dream Christmas*, which starts as sugary sweet as a festive advert but soon descends into the realms of nightmare. The only disappointment is that we're missing Foxes' quirky rendition of *Don't Stop Me Now* from *Mummy on the Orient Express*, although download buyers do receive an extra instrumental version of the jazzy Queen cover.

Packaged with an extra booklet of Stuart Manning's evocative and stylish retro movie posters, this is a soundtrack that you will return to time and time again. With the BBC National Orchestra of Wales ably conducted by Ben Foster and James Shearman, this is pure Murray Gold, able to pull the heart strings and quicken the pulse when required, and yet fresh, dynamic and surprising when it matters. Much like the Twelfth Doctor himself.
CAVAN SCOTT



the Doctor's grand schemes crumbling around his ears, the scene is set for the grand finale of this box set.

The concluding episode, Una McCormack's *The Tears of Isis*, initially wrong-foots listeners by beginning with the end of the world and the triumph of the Temple of Sutekh, who spend most of their time faffing about rather than welcoming the return of their dark lord. However, the Doctor's despair and Bernice's desperate final actions lead to a neat climax which more than makes up for this.

More assured than the first *New Adventures* box set, paradoxically *The Triumph of Sutekh* is both less Benny-centric – with far more for the Doctor and Ace to do – while feeling more true to Benny's style of adventures, battling ancient gods in musty tombs. This is great.
MATT MICHAEL

The King of the Dead

AUDIO READING Big Finish
WRITTEN BY Ian Atkins
FEATURING The Fifth Doctor, Nyssa and Tegan
READ BY Sarah Sutton
RRP £2.99 (download only)



Aiming for the 2012 Olympics, the Fifth Doctor instead lands the TARDIS in a theatre decked out to present an interactive play about the 1936 abdication crisis. But with giant spiders materialising out of the walls and alien technology in the hands of a disillusioned cast member, the stage is set for a tragedy to unfold.

This *Short Trip Monthly* is narrated by Sarah Sutton. She's a canny choice because, more than any of the previous instalments, this story focuses heavily on the character played on television by the reader – in this case, Nyssa. And I mean character in every sense of the word; Nyssa's principles are at the heart of the solution to the mystery, and provide the story with its strongest moment.

The writer, Ian Atkins, picks up on a recurring theme of the Davison years: the sense that the past needs acknowledging, even paying for. Picking up on the tragic events in Nyssa's young life, Atkins turns *The King of the Dead* into a study of how two very different personalities deal with their personal losses. Suggesting that forgiveness is finally more important to the forgiver than the forgiven, Nyssa saves the day essentially because she is who she is.

Sutton does an excellent job: we're used to her recapturing Nyssa's voice, but she also gives us a Doctor and Tegan that aren't imitations, but capture something of Peter Davison and Janet Fielding's performances, and really helping to pull the listener into the story.

These *Short Trips* have made the most of their run time to present genuine short stories that make a particular point in a pithy, powerful way. *The King of the Dead* is a perfect example of a format that's beguilingly unlike anything else Big Finish is doing. **MATT MICHAEL**

The Massacre

TALKING BOOK BBC Audio
WRITTEN BY Jon Lucarotti
FEATURING The First Doctor and Steven
READ BY Peter Purves
RRP £20.00 (CD)

The novelisation of *The Massacre* is a prime example of *Doctor Who* functioning across different media to enhance the core TV series. John Lucarotti's rich, detailed novel, first published in 1987, takes its cue not from the episodes of *The Massacre of St Bartholomew's Eve* broadcast in 1966, but from his original scripts. These scripts were heavily rewritten to take into account various production limitations, actor availability and script editor whim. As

such, this audiobook, expertly read by Peter Purves, works as a 'writer's cut' if you like.

From the prologue, in which the First Doctor receives a visitation from some judgemental Time Lords, it's clear this is a different kind of novelisation, Lucarotti going above and beyond the call of duty to make it work as an historical adventure novel in its own right. Now travelling alone, the Doctor and Steven Taylor arrive in Paris in 1572 and are soon caught in the simmering tensions between Protestant and Catholic faiths that will lead to the titular massacre. There's an almost pay-it-forward to *The Enemy of the World* here, as the Doctor's startling resemblance to the Catholic Abbot of Amboise has him co-opted by a group of Huguenot dissidents to impersonate the cleric – causing Steven much confusion.

Unfettered by production limitations, Lucarotti embellishes the body double element of the story and ups the Doctor's involvement

considerably, making this a much more rounded story than its well-regarded TV counterpart. With rich prose, large cast of characters and well-written dialogue, it's a novel that seems particularly suited to the audiobook format.

The Massacre is a *tour de force* for Peter Purves, who is clearly relishing the challenge of bringing this story to life. It's easy to overlook just what a good actor Purves is; he has a wide vocal range, able to give every character a distinctive voice, whether it's his affectionate take on the First Doctor, the aristocratic notes of the French royal family, or even serving maid Anne Chaplet. And throughout, Steven Taylor is resolute, heroic and stoic, the production wrapped up in Purves' economic and unshowy narration, tinged with an undercurrent of growing menace.

The always-excellent sound work is in full evidence here, from that distinctive whirring TARDIS control



room, to the echoing labyrinth of tunnels beneath the city and their dog-cart transportation. Combined with Purves' narration, sixteenth-century Paris comes to life in effortless manner.

It might not be more than an ambient echo here, or a barking Alsatian there, but it's deft work nonetheless. Add in a score seasoned with harpsichord notes and the novel's short, punchy chapters, *The Massacre* is a release that trips along with historical urgency.

This range of classic Target audiobooks continues to go from strength to strength, giving new life to books that gave so much pleasure on first publication. *The Massacre* is a fine example of how these audiobook editions carry on that tradition decades after they were first published. **MARK WRIGHT**

'The Massacre is a tour de force for Peter Purves, who clearly relishes the challenge of bringing this story to life.'

The Roundheads

TALKING BOOK BBC Audio
WRITTEN BY Mark Gatiss
FEATURING The Second Doctor, Polly, Ben and Jamie
READ BY Anneke Wills
RRP £25.00 (CD)

London, 1648. King Charles languishes in prison at Oliver Cromwell's pleasure, the military leader attempting to keep hold of power through his Roundhead army. The Second Doctor, Polly, Ben and Jamie arrive in this rich period of history and as the rules of the pure historical dictate, are soon separated.

The Doctor and Jamie come to the attention of Cromwell and are locked up, Ben finds himself press-ganged and on board a ship bound for Amsterdam, while Polly is caught in the middle of a plot to free the king...

First released in 1997, *The Roundheads* is Mark Gatiss' love letter to the pure historicals of *Doctor Who*'s early years. It's a greatest hits package that glances forward to the 'celebrity historicals' of the modern TV show, but it's in a purer form, no timey-wimey plots to speak of (well, barely), with heavyweights such as Cromwell and King Charles amongst the supporting cast. There's a simplicity to Gatiss' prose that allows the story to breathe – it's eloquently written, but there's no showing off. Good, straight down the line *Doctor Who*. Lovely.

The real star of this audiobook is Anneke Wills, appropriately so, as



her TV character, Polly, takes a large share of the action. Having a performer closely connected with the era in question always gives these releases a lift – and Wills is not found wanting, showing that she can more than keep the pace of a story galloping along. That's essential with a release

that clocks in at over nine hours, and it's testament to both the story and Wills' skill as a narrator that this never feels like a chore to get through.

Also impressive is Wills' repertoire of voices – and it helps that *The Roundheads* has a wide cast of grotesques and larger than life characters. She's note perfect as Polly, of course, but so too are the TARDIS regulars. Ben is earnestly heroic and chirpy, Jamie the right side of incredulous and naïve, and her Second Doctor drips with textured wisdom. The Doctor's speech on the alternative futures that may come to pass if history isn't put back on track, beautifully written by Gatiss, is so brilliantly pitched by Wills that you could be back watching TV in 1967.

The production values are excellent. David Darlington punctuates the soundscape with thudding hooves,

clattering coaches through populated London streets, rain soaked marshes, whistling wind and crackling fires. Unusually, the TARDIS interior is given its TV background hum instead of the usual BBC Audio whirring, throbbing laboratory feel, which always characterises these releases as their own entity. It's to be hoped the more characterful sound will remain on the Target readings. With music adding an historical air with military drums and a nicely stark undertone, it's yet another polished and rich package.

It's amazing to think that in just over two years, *The Roundheads* will be 20 years old. As a perfect evocation of the early Troughton years and a tribute to the pure historicals of old, it's part of *Doctor Who* history itself. And what a wonderful piece of history to revisit with a fantastic actress bringing the elegant prose to life. **MARK WRIGHT**

The Ark in Space

TALKING BOOK BBC Audio
WRITTEN BY Ian Marter
FEATURING The Fourth Doctor, Sarah Jane Smith and Harry Sullivan
READ BY Jon Culshaw
RRP £20.00 (CD)

Few *Doctor Who* stories are more cherished than 1975's *The Ark in Space*. Hailed by its leading man and both the programme's modern showrunners as a creative high watermark, its star has never waned, its position in the front rank of all-time greats weathering changes in fashion as steadfastly as the Nerva Station's human pioneers outsat



eternity. It's indomitable. Indomitable! A typically brilliant script salvage job by Robert Holmes, Tom Baker's second serial saw the show achieve escape velocity after several years of boomeranging back and forth to the Home Counties. Here, in this tale of

parasitic alien insects feasting on the sleeping survivors of mankind in a cold, silent space station, Holmes laid down the Gothic horror template that would define one of *Doctor Who*'s most potent periods.

Arriving a little over two years later (360° brand synergies were noticeably less slick back then), Ian Marter's novelisation added an atmospheric prologue and a marked increase in viscera. In his introduction to the book's 2012 reissue, Steven Moffat describes Marter's novel as 'the Hammer Horror remake' of *The Ark in Space*, and it's certainly true it's less clinical and more... *squelchy* than the TV version; after reading Marter's description of Noah's infected face as 'a shapeless, suppurating mass of glistening green tissue, in the midst of which his eye rolled like an enormous

shelled egg', you might be tempted to give the salad bar a miss.

As the only man in the world to manage a convincing Tom Baker impersonation, Jon Culshaw is in some ways an obvious choice to perform this unabridged audiobook, and he attacks the material in an urgent manner that keeps the story moving at a brisk clip.

But let us not shirk from the giant insect in the room: is Culshaw merely a make-do replacement for the man himself – like asking someone to play the Phantom of the Opera on the basis of a credible Frank Spencer impression?

Certainly not. While some might find the idea of an own-brand Fourth Doctor hard to swallow, Culshaw does have the advantage of being able to make those stentorian tones stand out from the rest of the action. More prosaically, there's undoubtedly a... I hesitate to say novelty value, but a

certain sport to be had cheering him on as he commandingly recreates some of Baker's finest work.

Commandingly, but not always entirely faithfully. You know the iconic, oft-quoted 'Homo sapiens' speech referenced at the top of this review? Ian Marter only took it upon himself to rewrite it. So there's no outlasting eternity here; no cosmic wars or holocausts.

But then, if you want the original, just run the DVD with your eyes closed. An occasional wandering off-piste was one of the great joys of the Target range, so let's celebrate this evocative revival, not of Saturday teatimes, but those other nights spent under the bedclothes with a torch and a dog-eared paperback. An alternative *Ark in Space* for an alternative Fourth Doctor, and no less cherishable for it. **PAUL KIRKLEY**

Symphonic Spectacular

LIVE CONCERT
COMPOSER Murray Gold
FEATURING Peter Davison, Ben Foster
DATES 23-29 May 2015

As Murray Gold racks up ten years as *Doctor Who*'s music composer, it's easy to forget how revolutionary his approach to the show felt back in 2005. Where predecessors favoured eerie radiophonic soundscapes, Gold went for the heart. Unlike anyone before him, Murray Gold made *Doctor Who* music truly anthemic, creating rousing orchestral character themes that became synonymous with their subjects.

With hindsight, the underlying vulnerability and spirit of Rose Tyler seems as much defined by the stark piano notes of Gold's theme as Billie Piper's performance, and that knack for capturing personality in broad strokes marks out all of his most successful compositions. The *Symphonic Spectacular* is the latest vehicle to give *Doctor Who*'s music the concert treatment, with the BBC National Orchestra of Wales and conductor Ben Foster joined by the show's monster ranks in an arena venue.

The music choices favoured the most recent season, beginning with the showcase Twelfth Doctor theme *A Good Man?*, which built from wary opening chimes to pounding Hans Zimmer-style strings, capturing all the urgency and rage of the Doctor's latest incarnation. Other highlights came from the retro electronica chills of *Listen* and the knowing scares of *Mummy on the Orient Express*. *Start the Clock*, which juggled fluttering strings and stalking orchestral stabs away with it. It was Donna wot won it. **STUART MANNING**



The Foretold thrills the audience as music from *Mummy on the Orient Express* is performed.

The Sixth Doctor: The Last Adventure

AUDIO DRAMA

WRITTEN BY Nicholas Briggs, Alan Barnes, Matt Fitton, Simon Barnard and Paul Morris

STARRING Colin Baker (The Sixth Doctor), Michael Jayston (The Valeyard), Bonnie Langford (Melanie), Miranda Raison (Constance Clarke), Lisa Greenwood (Flip), India Fisher (Charlotte Pollard), Christopher Benjamin (Henry Jago), Trevor Baxter (George Litefoot), Lisa Bowerman (Ellie Higson)

RRP £40 (CD), £20 (download)

RELEASED SEPTEMBER 2015

Almost 30 years ago, the Sixth Doctor regenerated at the start of the Seventh's first episode, with no final appearance for actor Colin Baker.

"People like to join the dots, don't they?" observes Bonnie Langford, who played the Doctor's companion Melanie during that ignominious handover. "If you're reading a book and you miss a chapter, you think 'Hang on a minute, there's a big chunk of something missing'. It's the unknown. Although the Doctor regenerates, and he is this different person, there is actually a

continuation – and somehow that was broken up, because there didn't seem to be a conclusion before the restart, the regeneration. People want to feel that in the Doctor's story there is some sort of transition, because that didn't really satisfactorily happen."

"The Sixth Doctor's regeneration into the Seventh is one of those big holes left in *Doctor Who* history," agrees David Richardson, producer of *The Sixth Doctor: The Last Adventure*, a forthcoming collection of audio dramas which fill the gap. "It's just been sitting there untouched, certainly in terms of performed drama – I know it's been approached in the books – and it's something I always felt should be told."

"I feel very strongly that every Doctor's story needs a beginning, middle, and an end, and the end of each Doctor's incarnation is a hugely important part of their story. It's usually the moment in which the Doctor makes a really stunning act of self-sacrifice, and it's usually a story that makes you love that Doctor even more than you did before. I was delighted the year before last that Steven Moffat addressed the

Eighth Doctor's regeneration, and I just felt that at Big Finish we should do the Sixth Doctor's regeneration.

"I took Colin aside one day in the studio, and just broached the idea to him. I know it was something that, previously, he'd been very adamant that he didn't want to do. I think, when I spoke to him, it was still something he was unsure about. But I think he was swayed by the fact that it was an opportunity to complete that Doctor's story."

The Last Adventure explains more than just the regeneration...

"This is the end of the Valeyard's story, too," points out Nicholas Briggs, writer of the final instalment, about the returning villain described ambiguously on screen as 'an amalgamation of the darker side of the Doctor's nature'. "I think, in the end, you have some responsibility to say who and what he is..."

The journey to the rivals' final confrontation covers four hour-long episodes.



Colin Baker gives it all he's got for the Sixth Doctor's final bow...

"From the perspective of the Valeyard, the four stories are consecutive," explains David. "From the Doctor's point of view, however, they're actually set throughout different points in his life."

"The temptation is to put everything from the Sixth Doctor's life into it. We wanted to put a Peri story in there, but we hit a brick wall in terms of the continuity, because the Valeyard came into *Doctor Who* after Peri had left. When we tried to look at that, it was so convoluted that the story actually became about how we fitted Peri into

it, rather than the Valeyard and the



They're all back to give the Sixth Doctor the send-off he deserves!

"The end of each Doctor's incarnation is hugely important ... the Doctor usually makes a really stunning act of self-sacrifice..."

WHAT'S IT ABOUT?

A very special story which at last provides a heroic exit for Colin Baker's much-loved Doctor. Four hour-long episodes, all connected by the presence of the Valeyard – the mysterious entity that exists between the Doctor's twelfth and final incarnations...

The End of the Line

The Doctor and his latest companion, Constance, investigate a commuter train that has lost its way...

The Red House

The Doctor and Charlotte Pollard arrive on a world that is populated by werewolves...

Stage Fright

The Doctor and Flip visit Victorian London, where investigators Jago and Litefoot explore theatrical performances that have echoes of the Doctor's past lives...

The Brink of Death

The Doctor and Mel face the final confrontation with the Valeyard – and the Doctor must make the ultimate sacrifice...

Sixth Doctor. Sometimes, you have to sit down and just look at the story."

"It is a small-scale ending, in the context of something epic," Nick reveals. "There's the whole epic plan that the Valeyard has, but it comes down to a small moment of tragedy for the Doctor."

"It dovetails perfectly into what happened on screen," adds David. "It even fits in a cameo with Sylvester McCoy! It all works in terms of continuity, but it also tells brand new aspects which are very poignantly and emotionally brought to life. When we finished recording, both Michael Jayston and Colin Baker came out of the booths so full of praise for the script. Colin was just so happy that we'd done it justice. We had to get it right. It's such a huge thing..."

DAN TOSTEVIN

BUY IT BECAUSE: It's a grand finale for the Sixth Doctor, three decades in the making.

The Gods of Winter

AUDIO READING

WRITTEN BY James Goss

FEATURING The Twelfth Doctor and Clara Oswald

READ BY Clare Higgins

RRP £9.25

RELEASED 20 AUGUST

Before the Twelfth Doctor and Clara return to our television screen in the autumn, they're back for a brand new series of audiobook adventures.

"*The Gods of Winter* kicks off a quartet of 'audio originals'," range editor Michael Stevens explains. "The stories have a thread in common: in each one, the Doctor is summoned by a member of the Winter family, who have in their possession a mysterious 'calling card'. The Doctor is baffled – and not a little bothered – by the fact that he apparently bequeathed the card to someone in the family, with the instruction that they should call for his help on the worst day of their life. Each story is self-contained, so you can listen to them in any order, but if you follow them in release order you'll see the mystery begin and – hopefully – be resolved!"

"It just starts as being quite a small, domestic, family drama," observes James Goss, writer of the first instalment, "and then, as you revisit this family over thousands of years, it just becomes bigger, and weirder, and deeper in scale. It just seems like the cruellest possible thing to do to the Twelfth Doctor. You imagine that the Fifth Doctor would be perfectly happy if a family had a card that could summon him. The Fourth Doctor would be hooting with delight. Even the Tenth Doctor would be like 'Oh, alright, well, let's see'. But the Twelfth Doctor has absolutely no patience with this! Clara is there saying, 'But this is a family in trouble'."

"The first one starts as a very small-scale, domestic thing, where a little girl who's about eight years old loses her cat. She decides that's



The Twelfth Doctor and Clara begin a new series of linked audio adventures called *The Tales of Winter*.

the worst day of her life, so she plays the card – and you can imagine the reaction of the Twelfth Doctor to that. 'I don't do cats. This is completely beneath me.' But Clara is the one who says, 'I think we're missing something here', and there is actually a slightly more complicated story than that."

The girl in question is Diana Winter...

"Diana is a nice interesting character, because you get to meet her twice," James reveals. "You get to meet her as a young girl full of hope, whose life is changed by the Doctor – and then you meet her 40 years later, and she blames everything that's ever happened to her on the Doctor. The Doctor's there partly saying, 'Oh God, I've ruined somebody's life', but partly saying, 'I told you that card was no good, you should burn that card'. It's just really nice, especially because it means that the Twelfth Doctor gets to meet somebody who, in later life, is as grumpy as he is!"

"Also, it seemed really fun to do a story that was about children. There's something rather brilliant about the

Twelfth Doctor being forced to team up with a little girl to try to find her pet..." **DAN TOSTEVIN**

BUY IT BECAUSE: It's the start of a brand new series of adventures for the Twelfth Doctor and Clara!

WHAT'S IT ABOUT?

On a remote human colony planet, under the cover of a protective dome, young Diana Winter summons the TARDIS. Brought to her side by the power of a mysterious calling card, the Doctor and Clara are given one of their unluckiest assignments yet. Yet it is one that will have far-reaching consequences...

Many years later, on the homeworld of the alien Golhearn, the time-travellers once again meet Diana – but this time the stakes are much higher. The Golhearn's savage madness is threatening to destroy their own civilisation, and Diana has a personal reason to call for the Doctor. Is he willing to assist, or must Clara go it alone? Can they discover the cause of the monstrous insanity that threatens them all?



Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

JULY FRIDAY 31

CD - AUDIO DRAMA

■ *We are the Daleks* by Jonathan Morris [Seventh Doctor and Mel] Big Finish £14.99

■ *The Fate of Krellos* by Nicholas Briggs [Fourth Doctor, Leela and K9] Big Finish £10.99

■ *Counter-Measures Series 4* box set by Mark Wright, Cavan Scott, Matt Fitton, John Dorney,

Ken Bentley [Counter-Measures] Big Finish £30.00

AUDIO READING

■ *Dark Convoy* by Mark B Oliver [Seventh Doctor and Ace] Big Finish £2.99

AUGUST

THURSDAY 13

MAGAZINES
■ DWM Special 41: The Music of *Doctor Who* Panini £5.99



■ *Doctor Who Adventures* 5 Panini £3.99

THURSDAY 20

CDs - TALKING BOOKS

■ *Human Nature* by Paul Cornell [Seventh Doctor and Bernice]. Read by Lisa Bowerman] BBC Audio £20.00 See page 79

■ *The Gods of Winter* by James Goss [Twelfth Doctor and Clara. Read by Clare Higgins] BBC Audio £9.25 See above

MAGAZINE

■ DWM 490 Panini £4.99

MONDAY 31

CDs - AUDIO DRAMAS

■ *Return to Telos* by Nicholas Briggs [Fourth Doctor, Leela, Jamie, K9] Big Finish £10.99 See page 78

■ *The Warehouse* by Mike Tucker [Seventh Doctor and Mel] Big Finish £14.99 See page 78

AUDIO READING

■ *Foreshadowing* by Julian Richards [Eighth Doctor and Charley] Big Finish £2.99 See page 79

SEPTEMBER

THURSDAY 3

CD - TALKING BOOK

■ *The Two Doctors* by Robert Holmes [Sixth and Second Doctors, Peri and Jamie. Read by Colin Baker] BBC Audio £19.99



THURSDAY 10

BOOKS

■ *Big Bang Generation* by Gary Russell [Twelfth Doctor] BBC Books £6.99

■ *Deep Time* by Trevor Baxendale [Twelfth Doctor and Clara] BBC Books £6.99

■ *Royal Blood* by Una McCormack [Twelfth Doctor and Clara] BBC Books £6.99

WHERE TO BUY BIG FINISH RELEASES

Visit bigfinish.com or email sales@bigfinish.com. Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF.

Return to Telos

AUDIO DRAMA Big Finish
WRITTEN BY Nicholas Briggs
STARRING Tom Baker (The Fourth Doctor), Louise Jameson (Leela), John Leeson (K9), Frazer Hines (Jamie), Michael Cochrane (Geralk), Bernard Holley (Peter Haydon), Veronica Roberts (Relly), Nicholas Briggs (The Cybermen)
RRP £10.99 (CD), £8.99 (download)
RELEASED 31 AUGUST

The last of this year's audio adventures for the Fourth Doctor and Leela sees them encounter the Cybermen – of the kind seen in classic 1967 serial *The Tomb of the Cybermen*.
“I think those Cybermen from the 1960s are so scary,” enthuses producer David Richardson. “I love the voices, and I love the look of them. It just seemed to be a really interesting exercise to take them out of their era; to put the black-and-white Cybermen

in a colour era of *Doctor Who*, and work with that contrast. I think one of the things we do really well at Big Finish is nostalgia, and it seemed like a really good exercise in nostalgic storytelling.”
“These are the Cybermen that all the old fans like me think of when they talk about the ‘best’ ones,” asserts writer Nicholas Briggs. “They were towering and they had unnerving, electronic voices.”
Once David had suggested bringing them back (“He asked me to imagine the cover, and like the fanboy I am, I was sold on it!”), Nick – inspired by a *Star Trek* episode – opted to set *Return to Telos* during the events of *Tomb*.
“I thought of that *Deep Space Nine* episode where they revisit *The Trouble with Tribbles* [1996's *Trials and Tribble-ations*] and thought, ‘Oh crikey, am I about to write that?’ So, in some ways, I sort of did! If you're going to reference a story, why not go the whole hog?”
What made *Tomb* such fertile ground for new storytelling?
“It's a spooky story about a deep, dark tomb where something terrible is waiting to do nasty things to you,” Nick grins. “It's a fantastic horror story – but it's got aliens in it! And the Doctor and his companions are on great form.”

“These are the Cybermen that old fans like me think of when they talk about the ‘best’ ones.”

The Warehouse

AUDIO DRAMA Big Finish
WRITTEN BY Mike Tucker
STARRING Sylvester McCoy (The Seventh Doctor), Bonnie Langford (Mel), Phillip Franks (Supervisor/Acolyte), Dillie Keane (Lydek), Clara Buckfield (Ann/Darl), Barry McCarthy (Fred/Terminal), Anna Bentinck (Jean/Computer), Barnaby Edwards (Reef)
RRP £14.99 (CD), £12.99 (download)
RELEASED 31 AUGUST

The Seventh Doctor and Mel are off to a futuristic space warehouse.
“What had struck me is the fact that Bonnie Langford and Sylvester McCoy didn't have much of a chance to work together,” observes writer Mike Tucker, of the two leads' relatively short run together on screen, “and in every one of the stories that they'd done, the setting is quite key. *Paradise Towers* is in this big tower block, *Delta and the Bannermen* is in a holiday camp, and *Dragonfire* is in a freezer centre, so I felt that I needed another key location. An Amazon-style warehouse just seemed to be very current.”
“They're not very user-friendly places, these sort of things. Whenever you go somewhere like a B&Q, it's racks

and racks, shelving going on forever, and only the people who work there seem to know what's on what shelves. I wanted to bring some of that into it, a little bit. It's just an impersonal environment.”
Writing for Mel was a new experience for Mike, who's more used to pairing the Seventh Doctor with Ace.
“All the stuff I've done for Big Finish, and a lot of the stuff I've done for BBC Books over the years, has been for that pairing,” he acknowledges. “But I had worked with Bonnie and Sylvester [in the visual effects department], on *Time and the Rani* in particular, so from my point of view, I actually found it was fairly easy to get back into the swing of writing for those two. It's a slightly more comedic relationship that the Doctor has with Mel, than he has with Ace.”
The story gives Mel a chance to take a moral stand.
“As soon as I knew I was writing for Bonnie as Mel, one of the things that I was determined to do was to give her more than just being the screaming companion that occasionally she became on television. Over the years, we've learned a lot about Bonnie's character: we know that she's meant to be this computer programmer, she comes from Pease Pottage, and she's



Back to the scene of *The Tomb of the Cybermen*!

Frazer Hines and Bernard Holley reprise their characters from the television episodes.
“They are in scenes from *The Tomb of the Cybermen* that we didn't see in the original,” Nick explains. “There are plenty of gaps early on in the story. So we have stuff happening in parallel to the original and, in some very bizarre ways, crossing over.”
Return to Telos also continues from (and interlocks with) the previous Fourth Doctor audio drama, *The Fate of Krellos*.
“It was all part of the plan,” Nick smiles, “and I am a great fan of a circular structure. You can't do it all the time, but it's rather nice when, after all sorts of shenanigans, you can come back to the beginning of the story. Of course, this story crosses back over into *Krellos* before the ending, too.”
“That was motivated by the Doctor realising he had no choice but to

WHAT'S IT ABOUT?

The Doctor reveals to Leela that they're heading for the planet Telos. In the past, the Second Doctor and Jamie McCrimmon are exploring the 'tomb of the Cybermen. Elsewhere, the Cyber-Controller and Cyber-Planner consolidate their plans. A mighty Cyber army is being constructed – and the Doctor must be captured...

BUY IT BECAUSE: It's a return to the scene of a classic adventure!



The Seventh Doctor and Mel ride again.

meant to be very bright... I wanted to give her something new to do.”
“She's a great campaigner for what she feels is right,” Bonnie smiles. “It's not necessarily right! But she has good morals, and means very well in whatever she does. She's a very caring individual. She'd always try to do good.”
Through the warehouse's role in the society of the planet it orbits, the story explores themes of faith and consumerism.
“For me, it was a combination of real-world events,” says Mike. “There's been this rampant consumerism that is driving the smaller shops out of business, and the rise of religious

WHAT'S IT ABOUT?

The Doctor and Mel land in an orbiting warehouse with a dangerously erratic computer. But the computer is the least of their problems – they should be more concerned with the mould and vermin...

BUY IT BECAUSE: It's one of the strangest-ever settings for a *Doctor Who* story!

Foreshadowing

AUDIO READING Big Finish
WRITTEN BY Julian Richards
FEATURING The Eighth Doctor and Charley Pollard
PERFORMED BY India Fisher
RRP £2.99 (download only)
RELEASED 31 AUGUST

After seven stories with television characters, the *Short Trips* range is delving into the groundbreaking audio era of the Eighth Doctor and Charley Pollard.
“I've wanted to write the Eighth Doctor for a long time,” admits writer Julian Richards. “The starting moment for *Foreshadowing* – and, indeed, the working title for it – was *So Let Me Get This Straight...* The idea initially came with a military officer sitting opposite the Doctor and Charley, repeating back the story that they had just told him, so that we could see how ridiculous it was. I just enjoyed the idea of them sitting there, smiling, saying, ‘Yep, that's *exactly* what happened’, after this utterly ridiculous story.”
That premise means *Foreshadowing* unfolds from the officer's perspective.
“I've always enjoyed stories where either the Doctor turns up later on than you'd expect, or just that he and his companion are not the people whose point of view we see. There is an extent to which we get used to the Doctor and companion turning up, and they know what kind of thing they do. Even if the specifics are new, they're used to being thrown into a strange new situation where strange things happen. It's nice to sometimes step back and see someone looking at it and thinking ‘What on earth are they talking about?! This doesn't make any sense’.”

That framing setting dictated the nature of the adventure itself.
“The plot itself basically stemmed from: ‘What is the best excuse, and the story that makes the most sense, to explain why the Doctor and Charley are on a military base in the middle of the night with the most ridiculous collection of things that I can think of?’,” Julian laughs. “The solution was: ‘Well, they're clearly looking for something, and it's got to be something that has to be found now. Okay; something got into the TARDIS.’ In order for the narrative to properly make sense, without them just being let go at the end, it had to still be out there while they were being interrogated...”
Further inspiration came from 1968 serial *The Web of Fear*, and the way the Doctor's world was embraced by one of its characters.
“There is never a moment when Lethbridge-Stewart, in *The Web of Fear*, doubts the Doctor in any way,” Julian points out. “The roots of their friendship are built on the fact that he trusts the Doctor implicitly from meeting him, however ridiculous things are, and I thought it would be nice to give someone else a moment like that...” **DAN TOSTEVIN**

BUY IT BECAUSE: It shows us the Doctor's adventures from an outside perspective.

WHAT'S IT ABOUT?

A young lieutenant interviews two intruders captured at a secure RAF base. What connects them with a strange incident earlier in the day, and the stories of a giant insect...?



The Eighth Doctor and Charley, back in the day...



The Seventh Doctor decides to become human...

Human Nature

TALKING BOOK BBC Audio
WRITTEN BY Paul Cornell
FEATURING The Seventh Doctor and Bernice Summerfield
READ BY Lisa Bowerman
RRP £25 (CD)
RELEASED 20 AUGUST

For 17 years, Lisa Bowerman played Bernice Summerfield on audio without ever having read the *New Adventures* novels in which the character originated.
“When I first started playing Benny, I knew they existed in novel form, and I might have seen some covers,” she recalls, “but I hadn't really made any back-reference to them, because the character [on audio] was very strong.”
But now, that's changed – *Human Nature*, a *New Adventures* story featuring the Seventh Doctor and Benny, is being revisited as an audiobook, with Lisa as narrator.
“This is my first audiobook ever, so to be faced with 290-odd pages and two days to do it in, I knew it was going to be a bit of a mountain!” she laughs. “The thing I found so exhausting was actually Sylvester McCoy's voice. There's a lot of breathing in his voice, he breaks up a lot of the sentences, there's a lot of energy – and trying to get that... Everybody keeps saying, ‘There's an excuse, because he's not really himself’... Hopefully I've got some of the spirit, with him.”
How did Lisa handle the other characters?
“I try to inject some characterisation into the voices, I have to say. You could make the decision to read them all completely straight, but I think with a novel that length, you've got to find something that's aurally a little bit more interesting, just to keep people's attention. Not that the story wouldn't keep people's attention – but it's got to be entertaining.”
“The aliens are so wonderfully diverse – it's such a bizarre set of characters. I had a great time playing the child with the balloon, because



Lisa Bowerman: Bernice and the story's narrator.

she's so awful – she might be a little bit Violet Elizabeth! So the aliens were fun. I kind of based the headmaster a little bit on [General] Montgomery from the Second World War. I rather enjoyed him.”
Was the experience of playing Benny in a prose story any different than Lisa's usual full-cast dramas?
“I think actually that's where [writer] Paul Cornell's strength is,” she suggests. “His dialogue is very good. It's very playable. It came straight off the page, it really did. Some novels are great on storyline, but not great on dialogue, but Paul's very good at dialogue. It was like an illustrated play, to be honest – some of the dialogue exchanges were so good, it was like doing a mini-play.”
The book famously inspired the 2007 Tenth Doctor TV episodes *Human Nature* and *The Family of Blood*, which makes returning to the original all the more fascinating.
“It's a very interesting compare-and-contrast with the TV version,” nods Lisa, “and that might give people an insight into adapting it for a specific Doctor. Sylvester is a very different Doctor from David Tennant, and I think the sensibilities had to change in that adaptation. I think people will find it a lot darker, actually...” **DAN TOSTEVIN**

BUY IT BECAUSE: It's another lease of life for one of the most enduring *Doctor Who* stories ever.

WHAT'S IT ABOUT?

With the First World War about to start, the boys of Hulton College will soon be on the front line. But no-one expects a war – not even Dr John Smith, the college's new house master... Benny is enjoying a holiday in the same town. But then she meets a future version of the Doctor, and things start to get dangerous very quickly. But the Doctor she knows is gone...

PRIZES TO BE WON!

Enter this month's competitions for the chance to win the very latest DVDs, CDs and books!

WIN! I WAS A DOCTOR WHO MONSTER DVD-R!

Now available from Reeltime Pictures on DVD-R for the first time, *I Was a Doctor Who Monster!* takes a nostalgic look back at the glory days of *Doctor Who* with a tribute to its unsung monsters. Presented by Seventh Doctor Sylvester McCoy, and containing unique film and rare photographs, this 55-minute documentary made in 1996 talks to the men inside the monsters. It finds out what it's like to be a Dalek operator, how to portray a Fish Person – and just how you get to play a monster in the first place! *I Was a Doctor Who Monster!* is available from timetraveltv.com, priced £10.00. We have FIVE copies to give away if you can answer this question:



What was the first monster ever seen in *Doctor Who*, in the 1963 episode *The Dead Planet*?
A The Magnedon
B The Magma Beast
C The Magna Carter

Phone* 09011 542 221 (50p per call) and leave your details to enter, or post your entry to the address below, starting with: "IT LOOKS LIKE SOME SCULPTOR'S NIGHTMARE!"

WIN! SCHIZOID EARTH BOOK!

Lethbridge-Stewart is in danger as the adventures of the future UNIT commander continue in *The Schizoid Earth*, a new novel by David A McIntee. Colonel Lethbridge-Stewart investigates a strange mystery, as something appears in the sky – a



presence that blots out the Moon. Why do the ghosts of fallen soldiers still fight long-forgotten battles against living men? What is the secret of the rural English town of Deepdene? Lethbridge-Stewart has good reason to doubt his own sanity, but is he suffering illness or injury, or is something more sinister going on? *The Schizoid Earth* is available now in paperback from Candy Jar Books at www.candy-jar.co.uk, priced £8.99. We have FIVE copies to give away if you can answer this question:

What memorable accessory did Brigade Leader Lethbridge-Stewart have in 1970's *Inferno*?
A An eyeglass
B An eyepatch
C An iPhone

Phone* 09011 542 223 to enter (50p per call) and leave your details to enter, or post your entry to the address below, starting with: "NO-ONE BUT A SPY COULD KNOW SO MUCH!"

HOW TO ENTER

***BY PHONE:** Calls cost 50p plus your telephone company's network access charge. Always ask the bill payer before calling. Competition lines open on Thursday 23 July 2015 and close at midnight on Wednesday 19 August 2015. Service Provider: Spoke, 0333 202 3390 **BY POST:** Send to *Doctor Who Magazine* 489, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stick-don't envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will

The Doctor comes face to face with his distant past in *Return to Telos*, the latest Fourth Doctor audio drama from Big Finish, starring Tom Baker as the Doctor, Louise Jameson as Leela... and Frazer Hines as Jamie! Following on from their previous adventure, the Doctor reveals to Leela that they're heading for the planet Telos. And K9 has new masters... On Telos, in the past, the Second Doctor and Jamie are exploring the 'tomb of the Cybermen'. Meanwhile, the Cyber-Controller and Cyber-Planner consolidate their plans. Spare parts from Krelons are being used to construct a mighty Cyber army. The Doctor must be captured. Out of control, the TARDIS tumbles down a chasm and the Doctor and Leela find themselves caught up in a full-scale planetary invasion... *Return to Telos* is out in August from bigfinish.com, priced £10.99 (CD) or £8.99 (digital download). DWM has FIVE copies to give away if you can answer this question:



As seen in 1985's *Attack of the Cybermen*, which race was indigenous to Telos?

A Chronovores
B Cryons
C Krytens

Phone* 09011 542 224 to enter (50p per call) and leave your details to enter, or post your entry to the address below, starting with this: "YOU'D HAVE LIKED TELOS IN THE OLD DAYS."

not be opened), to reach us by 22 August 2015. **TERMS AND CONDITIONS:** Competitions are not open to employees of *Doctor Who Magazine*, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. DWM will not enter into any correspondence. Winners' names will be available on request.

WIN! GODS OF WINTER CD!

The Twelfth Doctor and Clara return in *The Gods of Winter*, the first in a brand new series of four linked original adventures from BBC Audio with the overall title *The Tales of Winter*. On a remote human colony planet, under the cover of a protective dome, young Diana Winter summons the TARDIS. Brought to her side by the power of a mysterious calling card, the Doctor and Clara are given one of their unlikeliest assignments yet; however, it is one that will have far-reaching consequences... Many years later, on the homeworld of the alien Golhearn, the time-travellers once again meet Diana – but this time the stakes are much higher. The Golhearn's savage madness is threatening to destroy their own civilisation, and Diana has a personal reason to call for the Doctor once again... *The Gods of Winter* by James Goss is read by Clare Higgins (Ohila in *The Night of the Doctor*) and is available from 20 August priced £9.25. We have



FIVE CD copies to give away if you can answer the following question:

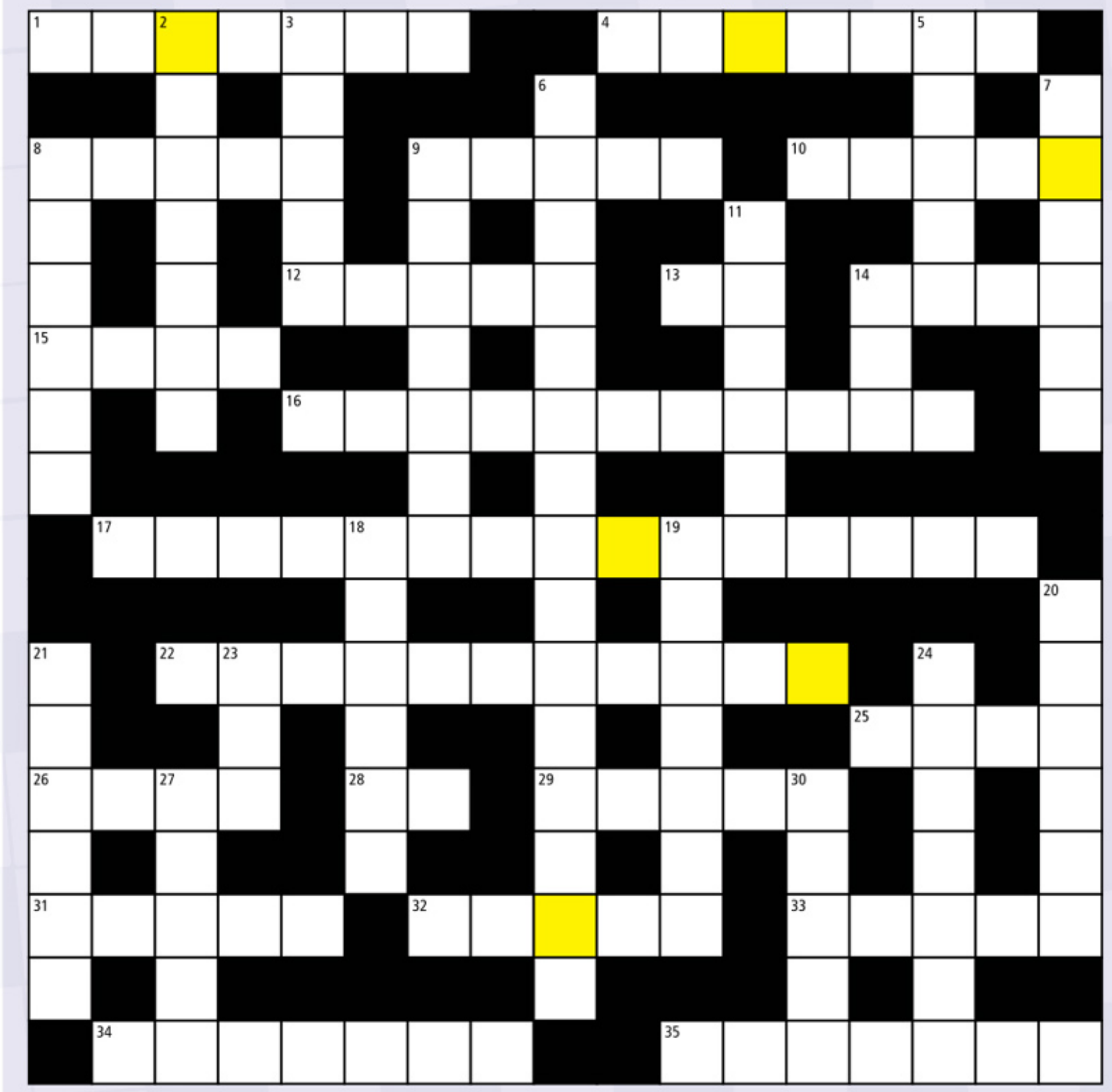
To which mysterious group does Ohila belong?

A The Sisterhood of Karn
B The Sisterhood of Sarn
C The Brotherhood of Man

Phone* 09011 542 222 (50p per call) to enter, or post your entry to the address below, starting with: "FAT OR THIN, YOUNG OR OLD, MAN OR WOMAN?"

Crossword

Would you be able to tell Tandrell from a Mandrel? Then why not pit your wits against this puzzle?



ACROSS

- 1 The Immortal (7)
- 4 Daughter of Arbitan (7)
- 8 Suspect item on the menu at Deffry Vale's school canteen (5)
- 9 Upon seeing a body dragged from the river, she said "You wouldn't want that served with onions!" (5)
- 10 Professor who headed the expedition to Telos (5)
- 12 Headquarters of the Great Intelligence – The _____ (5)
- 13 Production code of *The Mind Robber* (1,1)
- 14 One of the evacuees taken in by Miss Hardaker (4)
- 15 Guardians of the Face of Evil (4)
- 16 Second in command of Space Station W3 (5,6)
- 17 He was allied with the Daleks and opposed the Cybermen (9,6)
- 22 He bought a Yeti off Professor Travers (11)
- 25 Palaeontologist who worked at Fetch Priory (4)
- 26 He helped the Doctor oppose Zaroff (4)
- 28 Production code of *Fury from the Deep* (1,1)
- 29 _____ Dave – engineer with the expedition to the Library (5)
- 31 Miss Dodo Dupont, wizard of the _____ keys! (5)
- 32 Character played by Ralph Watson (5)

DOWN

- 2 Fat creatures (7)
- 3 The evolutionary history of Josiah Samuel Smith (5)
- 5 Susan (or Joshua), for example (5)
- 6 Patron of George Stevenson (4,11)
- 7 (and 8 Down) "Never mind the _____ heroics!" (6,6)
- 8 See 7 Down
- 9 Character played by Dennis Chinnery (7)
- 11 Navarino pilot (6)
- 14 She was killed by the Silence (3)
- 18 Missy placed one in *The Times* to reunite Clara and the Doctor (6)
- 19 The physician planned to use them to cure Susan during the Reign of Terror (7)
- 20 Lundvik's granny used to use this (6)
- 21 (and 34 Across) Commander of Space Station W3 (6,7)
- 23 Headman of the village enslaved by the Three Who Rule (3)
- 24 Ruler of Chloris (7)

WIN!

HUMAN NATURE

TALKING BOOK!

BC Audio turns its attention to the acclaimed *Doctor Who* novel *Human Nature* this month for the latest audiobook release. Written by Paul Cornell, *Human Nature* was later adapted as a Tenth Doctor story for television in 2007. In the original novel, the Seventh Doctor undergoes an identity crisis. With the First World War about to start, the boys of Hulton College know the school will soon be on the front line. But no-one expects a war – not even Dr John Smith, the college's new house master. Meanwhile, the Doctor's friend Bernice Summerfield is enjoying her holiday in the same town. But when she meets a future version of the Doctor, things get dangerous. With the Doctor she knows gone, can Bernice fight off a vicious alien attack? *Human Nature* is read by Lisa Bowerman (Bernice Summerfield in Big Finish's audio adventures), and is released in August by BBC Audio, priced £25.00. DWM has FIVE copies to give away to readers who can complete the crossword and rearrange the letters in yellow to form the surname of someone who played a companion of the Doctor.



Phone* 09011 542 232 (50p per call) with your answer, or you can post it to the address on the opposite page, starting with this phrase: "COMPLETELY HUMAN."

Calls cost 50p plus your telephone company's network access charge. Always ask the bill payer before calling. Competition lines open on Thursday 23 July and close at midnight on Wednesday 19 August 2015. Service Provider: Spoke, 0333 202 3390. For full terms and conditions see opposite page. Postal entries must reach us by 22 August 2015.

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: WARNER



WOTCHA!

The page that embarks and disembarks from compartments on wheels, drawn along rails by a steam engine. Rarely on time.

BY THE WATCHER

A History of Doctor Who in 100 Objects...

#60

THE CRANLEIGH FAMILY TREE

Readers with long memories and short fuses will be aware that this page is pathologically incapable of shaking off an unhealthy obsession with 1982's small but intricately crafted period confection *Black Orchid*. Considering how substantial a percentage of its brief running time is occupied by wordless footage of our heroes playing cricket and prancing about in fancy dress, it's remarkable how many layers of interest and intrigue lurk in the crinkles of Terence Dudley's bottomlessly fascinating two-parter.

Previously on *Wotcha!*, we've prodded such imponderables as how Tegan can know of George Cranleigh but not of the circumstances of his death, how the 1925 bobbies can recognise a police box that hasn't yet been invented, and why it should be that Nyssa is denied a similarly anachronistic Screwdriver cocktail – "Better make that orange juice for the children, Brewster!" – despite the fact that she's the physical double of a young woman who is not only about to marry Lord Cranleigh but was previously engaged to his brother, who disappeared up the Orinoco two years earlier. Considering the code of the Cranleighs over

a cold collation the other day, I found myself troubled by a fresh mystery, so I thought I'd better share. Are you sitting comfortably?

First of all, let's agree that Lady Cranleigh is a widow. Her late husband is never mentioned in the story, but her son Charles holds the title of Lord Cranleigh, so the point is perfectly clear. We also learn that Charles is the younger son, while George, our Orinoco explorer extraordinaire, is the elder (or "eldest", as Lady C actually describes him in Part One – which, assuming that her grammar is up to 1920s snuff, opens a separate can of worms, but we'll set that aside for the time being). And so to the mystery: according to the aristocracy's unbending tradition of primogeniture it is George, not Charles, who ought to be Lord Cranleigh.

What's the explanation? Perhaps, since his disappearance, George has been legally declared dead by the coroner and the title has passed to Charles, but this seems unlikely for two reasons: firstly, given the global transport and communications infrastructure of the time, two years would be a pretty hasty write-off; and secondly, this would still make George the previous Lord Cranleigh, so he would still be posthumously referred to as such, just as we continue to speak of such long-dead celebrity toffs as Lord Salisbury or Lord Byron. His *Black Orchid* book (Cranleigh's, not Byron's), evidently written before his fateful final trip overseas, would be credited on the title page to 'George, 9th Marquess of Cranleigh' or something along those lines –

and Tegan would remember him from her history lessons not as George Cranleigh, but as 'Lord Cranleigh, the botanist, the explorer'. So that explanation doesn't really wash.



Lady Cranleigh: tough cookie.

Another possibility is that George never got to be Lord – because, as we join the story, Lady Cranleigh's husband has only just died (possibly of grief as a result of George's disappearance), and young Charles has only just inherited the title. In which case it's frankly a little odd that

the subject never comes up, and more than a little rum of Lady Cranleigh to be hosting such a lavishly camp summer party so soon after her husband's demise. Then again, the events of *Black Orchid* leave little doubt that, when the mood takes her, Madge Cranleigh can be a stone-cold bitch.

As for that apparently solecistic replacing of 'elder' with 'eldest' (which, strictly speaking, implies more than two sons) – well, perhaps there was indeed a third Cranleigh boy who, just to jolly up the unfortunate family's backstory, was blown to bits in Flanders a few years earlier. There'd be nothing unusual about that, and it hints at a third solution to our mystery. Perhaps, fired up by the tragedy of the Great War and by the Russian Revolution which followed hard on its heels, George Cranleigh became a radical republican lefty type: as the Tony Benn of the Cranleigh brood, he renounced his title and set off to explore South America (already a destination of choice for the romantic revolutionary), leaving his younger brother to assume the title.

Incensed by this unforgivable betrayal of the bloodline, Madge 'The Bitch' Cranleigh wasted no time in sending word to the Kajabi Indians and informing them exactly where 'Bolshie George' was planning to pitch his tent. Alas, the vengeful matriarch had not reckoned on the possibility that the chieftain of a neighbouring tribe, in a display of loyalty above and beyond the call of sanity, would elect to drop everything and bring the tongueless and brain-waxed ex-aristocrat back home to England.

That explains it.

IN A NUTSHELL: What a very silly activity.

TOP TEN CELEBRITY CHEFS

FENRIC STEIN
JAMIE OLIVIER
GUNDAN RAMSAY
TIGELLA LAWSON
HESTON BLOOMIN' THAL
MAD HUR JAFFREY
RUSTIE LEE H'SEN CHANG
KEN HOMUNCULUS
HUGE FURRY-SHRIVENZALE
ANTONY WALLARIAN THOMPSON

WHAT A LOAD OF RUBEISH

The astigmatic astrophysicist analyses the worst jokes in the cosmos.



THE DOCTOR IS POSING AS A TEACHER AT A BOYS' PUBLIC SCHOOL!

ETON?

YES, THANKS, I HAD A SANDWICH BEFORE WE CAME OUT.

VERDICT: "Next!"

THE Six Faces OF DELUSION

The Cranleighs are but one of *Doctor Who's* many aristocratic families. Which five of these are true-life entries in our own Burke's Peerage, and which one is a case of 'Good lord, no'?

Answer revealed at the bottom of the page.

- 1 Michael Cochrane, who played Lord Cranleigh in *Black Orchid*, is married to Kate O'Mara's sister.
- 2 Barbara Murray, who played Lady Cranleigh, married a one-time *Doctor Who* extra whose roles included an Axon in *The Claws of Axos* and a Rill in *Galaxy 4*.
- 3 Sean Caffrey, who played Lord Palmerdale in *Horror of Fang Rock*, was the great-grandson of brewer Thomas Caffrey, creator of the famous Caffrey's Irish Ale.
- 4 Fiona Walker, who played Lady Peinforte in *Silver Nemesis*, is married to director Herbert Wise, the man behind the classic BBC serial *I, Claudius*.
- 5 Terence Alexander, who played Lord Ravensworth in *The Mark of the Rani*, was deeply superstitious and believed that the number 23 exerted a mystical influence on his life.
- 6 Myra Frances, who played Lady Adrasta in *The Creature from the Pit*, performed the first gay kiss on British television.

SUPPORTING ARTIST of the month

Nobody ever said it was easy being an extra. You're essentially a piece of animated set-dressing – but, as we've often had cause to observe, keeping the 'animated' bit on the right level can be a tricky business. It's even trickier if you're doing it against a CSO backdrop. Take a look at the young Trog who pops into view at 2:06 in Part Four of *Underworld*. He appears, more or less, to be

crouching in a cave – but of course in reality he's adrift in a featureless sea of blue-screen, and it's evidently been drummed into his head that any movements must be kept to a bare minimum in order to avoid the Chromakey curse best described as 'No legs, shame about the haze'. To his credit, he follows his directions impeccably. Bossy aliens storm in behind him. An injured pensioner is deposited on the ground in front of him. A robot dog glides past him. Nothing fazes our hero. He doesn't turn a hair. Literally.



ANSWERS: If you were confused last month, it was actually Riggs from *Flatline* on the Time-Space Visualiser. Oops. This issue it's Rudge from *The Trial of a Time Lord*. The Six Faces of Delusion: Number 3 is a load of boloney. The other five are true – and in case you were wondering, Michael Cochrane's wife (and Kate O'Mara's sister) is the actress Belinda Carroll; Barbara Murray's multi-talented monster-extra husband was Peter Holmes; and Myra Frances made TV history when she locked lips with Allison Steadman in the 1974 BBC play *Girl*.

NEXT ISSUE...

BBC

DOCTOR WHO

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